




**impact 25**  
theatre is here

# FESTIVAL PROGRAMME

impact  
theatre  
festival.ca

SEPTEMBER  
**23-28**  
2 0 2 5  
WATERLOO REGION,  
ONTARIO, CANADA



# WE CANNOT AGREE ON WHAT THE TRUTH IS...

With gratitude and appreciation, MT Space acknowledges that we live, learn, and benefit on the traditional territory of the Chonnonton, Anishinaabeg, and Haudenosaunee Confederacy. We honour that these Nations of people have been living on, working on, and caring for this place from time immemorial... and continue to do so today.

We recognize that Indigenous people of all lands have the right to sovereignty and echo the calls of the Land Back movement.

Within Canada's problematic colonial history, a genocide of human design continues to affect Indigenous peoples—often ignored, downplayed, suppressed—take time during IMPACT and beyond to deepen your learnings around Canada's continued revocation of Indigenous rights, erasure of Indigenous issues... and reflect on how we can move forward into reconciliation by listening to the needs of Indigenous peoples across Turtle Island.

It is our shared responsibility to be present with these realities, whether here for generations or newcomers to this land.

To our Indigenous colleagues, friends, community members: we hear you, we see you, we continue to stand with you and offer our help in carrying the load of truth & reconciliation.

## SURVIVAL IS RESISTANCE. RESISTANCE IS SURVIVAL.



### FROM THE ARTISTIC DIRECTOR

**Survivance, a term coined by Anishinaabe scholar Gerald Vizenor, refers to the survival of Indigenous Peoples, their cultures, and their stories as an act of resistance.**

This IMPACT 25, we follow this theme in a global context as artists from around the world and across Turtle Island bring their lived experiences to the stage and directly into the audience's hands...

From the destruction and rebirth of nations depicted through dance, to the resilience of women told through intimate theatre, to interactive play with audiences as they reenact the journeys of those trying to flee hardship, IMPACT 25 unpacks what it means to survive, to resist, and to seek refuge.

Join us as histories are retold, truth is revealed, and human nature is uncovered in a week of raw, urgent, and political theatre and dance.

Join the movement in making impact, one show at a time.



Pam Patel  
Artistic Director, MT Space &  
IMPACT Theatre Festival

## MESSAGE FROM THE REGIONAL CHAIR, REGION OF WATERLOO



A warm welcome to everyone taking part in this year's IMPACT International Theatre Festival – from the organizers and artists to supporters and attendees.

On behalf of Regional Council, I congratulate MT Space on another successful launch. I invite everyone to take full advantage of this celebration of culturally diverse work that also encourages reflection and deeper understanding.

The IMPACT Theatre Festival and MT space are an important and unique part of the arts community in Waterloo Region, and the Region of Waterloo is a proud supporter through the Major Arts and Culture Organization grants.

I want to thank MT Space for providing a platform that centers Indigenous, Black, Racialized and other marginalized voices. The artistic work created and produced through this influential organization reflects the cultural diversity and creativity of this community and beyond.

Bringing communities together to showcase creative expression, inspire deeper learning and reflection, and celebrate differences, empowers individuals and strengthens community.

I look forward to another successful year for the festival as it continues to evolve.



Regards,

Karen Redman  
Chair, Regional Municipality  
of Waterloo

## MESSAGE FROM THE MAYOR, CITY OF KITCHENER



Welcome to the 9th Biennial IMPACT 25 Theatre Festival, proudly presented by MT Space!

On behalf of my council colleagues, the citizens of Kitchener, MT Space presenters, and their partners, it is my pleasure to invite you to experience the vibrant world of theatre arts at IMPACT 25 — taking place from September 23 to 28 across various venues in Kitchener and Waterloo.

At the City of Kitchener, we are deeply committed to nurturing and celebrating local artistic and creative talent. We believe a thriving arts sector not only enriches our community but also fuels innovation across other vital industries.

IMPACT 25 will showcase an exciting lineup of international and Canadian intercultural theatre companies, presenting their finest works in physical theatre. This year's festival also features a dynamic conference titled "Moving Beyond Allyship," adding depth and dialogue to the celebration.

Whether you're a seasoned theatre enthusiast or new to the art form, the festival offers something for everyone — from captivating performances to opportunities to explore contemporary styles and engage with artists.

A heartfelt thank you goes out to the dedicated artists, performers, volunteers, families, and friends who make IMPACT 25 possible. Your passion and commitment to arts and culture continue to make a lasting impact on our city.

We look forward to celebrating with you.

Enjoy the festival!



Sincerely,

Berry Vrbanovic  
Mayor, City of Kitchener

## MESSAGE FROM THE MAYOR, CITY OF WATERLOO

Welcome to this year's festival! I am thrilled to welcome you to MT SPACE's IMPACT 25 International Theatre Festival.

IMPACT 25 is a vibrant celebration of creativity, community and connection. This festival is more than a showcase – it's a movement rooted in the belief that art belongs and is meant for everyone. MT Space offers an opportunity to bring people together, to celebrate artists and interact with actors, directors and writers and have deep and meaningful interactions and conversations.

As you explore and experience the festival and our city, take a moment to appreciate the talent, dedication, passion and hard work of directors and artists bring to their productions.

Festivals like IMPACT 25 help facilitate greater communication across cultures and languages, enhancing the well-being of the residents in Waterloo by making it a more vibrant city to live, work, and play.

Whether this is your first time at the festival or you're a longtime supporter, immerse yourself in the energy, emotion and artistry that fills the space. Your attendance helps sustain a space where everyone is celebrated.

Get ready for an unforgettable journey with the IMPACT 25 festival!

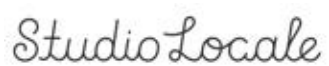
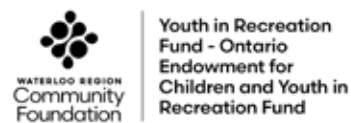


Sincerely,

Dorothy McCabe,  
Mayor, City of Waterloo



**SPONSORS & PARTNERS**  
MT SPACE & IMPACT ARE GENEROUSLY SUPPORTED BY:



# ABOUT MT SPACE & IMPACT THEATRE FESTIVAL

Founded in 2004 by Majdi Bou-Matar, MT Space centralizes minoritized voices and narratives through theatre. Over the past two decades, MT Space has grown from being a company that produces one show every other year to an organization that brings culturally and socially relevant work from across the country and around the world to communities in Waterloo Region – bringing different communities together to create a community of difference.

IMPACT (International Multicultural Platform for Alternative Contemporary Theatre) is a biennial festival produced by MT Space in Waterloo Region, Ontario, Canada – presenting politically-charged and urgent international, national, and local work by Indigenous, Black, and Racialized artists since 2009.

## GET PASSES & TICKETS

### Regular Passes *(after Aug 31<sup>st</sup>)*

- » Festival Pass<sup>1</sup> . . . . . \$175
- » Conference Pass<sup>1</sup> . . . . . \$250

*(Conference Pass includes: 3-day conference + Festival Pass)*

### Regular Tickets

- » Individual Tickets<sup>2</sup> Sliding Scale . . . . . \$10-30

**MORE TICKET & ACCESSIBILITY INFO ON PAGE 39 »**

**BUY TICKETS**  
[ticketscene.ca](https://ticketscene.ca)  
**SCAN ME »**



<sup>1</sup> Festival Passes give access to almost all shows with advance reservation; it may not be possible see all shows at the festival due to scheduling or venue capacity; *asses.masses* (pg. 40) is not included in the festival pass.

<sup>2</sup> There is no fee for Indigenous Peoples to attend – reach out to [tickets@mtspace.ca](mailto:tickets@mtspace.ca) for details and to reserve tickets

# WHAT'S INSIDE.

## FESTIVAL PROGRAMMING

International Shows . . . . .	12-19
National Shows . . . . .	20-33, 40-41
Local Shows . . . . .	42-53, 56-61

## CHILDREN & YOUTH

Ni Nagamoon: A Cultural Sharing Workshop . . . . .	54
Leaders of Today: MT Space Young Company . . . . .	66

## NIGHTLIFE

Festival Bar . . . . .	68-70
------------------------	-------

## IMPACT 25 CONFERENCE

Moving Beyond Allyship . . . . .	62-64
Funder & Grant Info Sessions . . . . .	65

Map . . . . .	34
Schedule . . . . .	36
Venues . . . . .	38
Tickets, Passes, Venue Accessibility . . . . .	39

IMPACT Office at Square Peg . . . . .	71
MT Space & IMPACT Team . . . . .	72
Our Partners & Sponsors . . . . .	06

**JOIN US FOR  
IMPACT 25.**

# IMPACT 25

## OPENING CEREMONIES

### SACRED FIRE, WALK, CEREMONY, & RECEPTION

Tuesday, September 23

Sacred Fire in Willow River Park (Victoria Park)  
& Walk with Performances to Kitchener City Hall  
Moved Indoors due to weather.

6:00pm – Gather at Kitchener City Hall Rotunda  
6:30pm – Performances (ASL)  
7:30pm – Opening Remarks & Reception (ASL)  
FREE

We invite you to join us as MT Space commemorates our ninth biennial theatre festival, IMPACT 25!

Hosted in partnership with O:se Kenhionhata:tie / Land Back Camp, the opening at Kitchener City Hall ceremonies will begin with performances by invited guests and artists, and conclude opening remarks and a catered reception by Arabesque Cafe.

Mingle with artists, enjoy excellent food, and get ready to dive into a week of transformative experiences.

PHOTOS Carlos Parada



O:SE KENHIONHATA:TIE  
LAND BACK CAMP

Opening Ceremonies &  
Beyond Allyship Conference Partners

PHOTO Bangishimo

O:se Kenhionhata:tie, also known as Land Back Camp, is a group of Two Spirit IndigiQueer folx and queer/trans or LGBTQ+ settler accomplices gathering in the Great Peace to celebrate, learn, and thrive in our cultures.

We represent several Nations living under the peace of the Dish With One Spoon Wampum, and the Two Row Wampum. Land Back Camp is the only completely Two Spirit IndigiQueer run organization in the region. Since 2020 it has grown to bring together and support the many Two Spirit and 30,000 Indigenous folks living in the Region of Waterloo, as many of the programs and organizations in the region that support Indigenous folks have limited capacity to support beyond their designated programming, and do not specifically support Two Spirit IndigiQueer experiences.

O:se Kenhionhata:tie strives to offer space and support to those often pushed to the sidelines of other organizations to be their full authentic selves and offers a space for people to reconnect and learn about their Indigeneity.

O:se Kenhionhata:tie is honoured to be a part of this year's IMPACT 25 Festival in partnership with MT Space.

As grassroots Indigenous, Black, Racialized (IBR), and community-led spaces, both MT Space and Land Back Camp have struggled for space in the community.

Because of this, we stand in solidarity with one another to provide authentic artistic creativity.



# FECHA LIMITE (EXPIRATION DATE)

SANKOFA DANZAFRO (Medellín, Colombia)

Tuesday, September 23, 9pm  
Wednesday, September 24, 9pm

60min

Conrad Centre for the Performing Arts

*Fecha Límite (Expiration Date)* explores the ongoing struggle of Afro-Colombians to protect their ancestral lands, cultural legacy, and right to exist in dignity. Rooted in the tradition of dance as resistance, the piece serves as a living testimony to a population's resilience in the face of racism, displacement, and state neglect.

The work draws its inspiration from Colombia's Pacific Coast, a region where the country's largest Afro-descendant populations live alongside Indigenous tribes. Rich in biodiversity and natural resources, this territory has long been a site of exploitation, drug trafficking routes, illegal mining, and armed conflict. The communities that call this land home are often caught in the crossfire between powerful interests: criminal groups, multinational corporations, and state forces.

*Fecha Límite* brings these lived realities to the stage through a fusion of traditional Afro-Colombian dance, evocative chants of resistance, and the reverberating call of drums. The performers channel collective grief and defiance, transforming personal and political pain into a ritual of resilience and hope. The work is not only a cultural offering but also a call to action: a dance that demands recognition, justice, and a future free from violence.

## The Company

Founded by Rafael Palacios in 1997 with its home in Medellín, Colombia, **Sankofa Danzafro** is dedicated to training and creation in dance as well as interacting with the community.

Through the practice of dance, Sankofa's mission is to bridge the gaps between the many African diaspora communities

in Colombia, as well as other populations whose human rights have been violated. Sankofa's choreographic language honors both the traditional and the contemporary. Through its programs, the company nurtures community mentorship, social awareness, personal growth, and supports the sustainability of local cultures inside of the national dynamics of Colombia.

## The People

Artistic Director & Choreographer

**Rafael Palacios**

Artistic Associate

**Yndira Perea Cuesta**

Lighting Designer

**Álvaro Tobón**

Costume Designer

**Diana Echandía**

Technical Director

**Miguel Eduardo Potes Castaño**

Photographer

**Paulina Perez**

Musicians

**Juan José Luna Cohá**

**Kevin Leandro Cortés García**

**Gregg Anderson Hudson Mitchell**

**Jarry Marcel Mindinero Satizabal**

Dancers

**Diego León de los Ríos Naranjo**

**Maryeris Mosquera Batista**

**Piter Alexander Angulo Moreno**

**Liliana Hurtado Hinestroza**

**Maria Elena Murillo Palacios**

**Estayler Osorio Fuentes**

**Yndira Perea Cuesta**

**William Camilo Perlaza Micolta**



# WILMA

PORTA TEATRO (Yucatán Peninsula, Mexico)

Friday, September 26, 9pm  
Saturday, September 27, 9pm

60min

Conrad Centre for the Performing Arts

What happens when a message that could save your life is in a language you were forbidden to learn?

*Wilma* narrates the story of a girl who grows up as a foreigner on her own land. She is isolated by the racism and classism imposed by her Irish grandmother, who forbids her to learn Maya and associate with Maya speakers. Suddenly, one of the worst hurricanes in history arrives on the peninsula. An early cyclone alert is issued in the Maya languages. Unable to communicate with others, she tries to survive a hurricane without anyone's help. Will she make it?

Winner of Outstanding Touring Production at the Dora Mavor Moore Awards and Winner of the Best Solo Show from the Association of Critics and Journalists in Mexico (ACPT), *Wilma* is an act of resistance that gives voice to the silenced. In this monologue, Itzhel Razo explores the wounds of racism, classism, and decolonization from a personal perspective, revealing how language can be a tool of exclusion. Through poetic and physical language, the play transforms the body and the spoken word into a cry for cultural memory, the Mayan language, and denied identity.

## The Company

A Mexican interdisciplinary company founded in 2014 by artist Itzhel Razo, **PORTA TEATRO** explores the body as a territory of resistance through a hybrid stage language that integrates ritual and contemporary theater with Eastern theater and dance practices. Its aesthetic approach decolonizes bodies and narratives, moving away from hegemonic models and connecting the ancestral with

the contemporary from a critical, poetic, and political perspective. PORTA TEATRO works with high-quality Mexican artists and promotes collaborative and intercultural processes. Its monologue, *Wilma*, has been presented at international festivals in the Americas, Europe, and Asia.

## The People

Playwright, Director, & Performer

**Itzhel Razo**

Executive Production, Production Assistant,  
Tour Coordinator, & International Logistics

**Angel Luna**

Set Designer

**Aurelio Palomino**

Costume Designer

**Sergio Mirón**

Sound Designer

**Rodrigo Castillo Filomarino**

Lighting Designer

**Roberto Paredes**

Staging Consultant

**Luis Alcocer**

Balinese Technique Consultant

**Graciela López Herrera**

Acting Consultant

**Ángel Luna Flores**

Videographer

**Jesús Guevara**

Graphic Designer

**Lorena Abreu**

# ٢٠٤٨ – تحلل هوية

## 2048 – identity in dissolution

alaa minawi (Beirut, Lebanon / Amsterdam, Netherlands)

Wednesday, September 24, 8pm  
Thursday, September 25, 12pm & 8pm  
Friday, September 26, 12pm & 8pm  
Saturday, September 27, 12pm, 3pm, 8pm  
Sunday, September 28, 12pm, 8pm

90min

Downtown Kitchener & WhatsApp

### Performance notes:

This performance requires the use of WhatsApp. Audience members attending the performance will need to have WhatsApp downloaded onto their phones. A unique WhatsApp group will be created for each audience group (10-15 people). Audience members' phone numbers will be part of the WhatsApp group for the specific performance they attend.

*2048 – identity in dissolution* introduces us to alaa: the son of a Lebanese mother who, by Lebanese law, is not allowed to grant citizenship to him.

In Lebanon only men have the right to give citizenship to their children. alaa receives his father's Palestinian passport and a dual identity crisis arises, a continuous inability to be 'part' of Lebanon. Racist and discriminatory experiences lead alaa to eventually decide to be invisible.

alaa searches for power within this invisibility: a 'tool for existing' within, or away, from oppressive power structures. Who has access to this power, and who does not? The performance interrogates the want and/or need to be invisible within systematic oppressive behaviors against individuals and communities.

*2048 – identity in dissolution* is the fourth and final part of an artistic research project that started in 2016 tackling belonging and its relationship to physical spaces, and concluded in 2022 with the notion of invisibility.

### The Company

**alaa minawi** is a Dutch-Lebanese-Palestinian artist based between Amsterdam and Beirut.

His work ranges from the performing arts to installations. Subjects like belonging, presence, absence, arab-futurism, wars, traumas, and healing were tackled within his works. His artwork *my light is your light* is registered in UNESCO year of light 2015, and nominated for Best Light Art Award by D'Arc Award, London 2016. He received IDFA 2024 special jury mention for Best Immersive Experience for his installation *The Liminal* 2024 and was nominated for the Best Dutch Director Award for Best Digital Storytelling 2025.

### The People

Creator, Playwright, Lighting Designer, & Scenographer

**alaa minawi**

Assistant Director

**Georges Abboud**

Second Assistant Director

**Fatima Mroue**

Artistic Advisor

**Petra Serhal**

English Text Consultant

**Marijn Lems**

Graphic Designer

**Georges Torbey**

Photographer

**Chiara Ferilli**

Videoographer

**Bachar Khattar**

Production Coordinator

**Walid Saliba**

Assistant Production Brakke Grond

**Christie Bitar**

PR Media & Communication (Lebanon)

**Monnot Theater**

### Special Thanks & Acknowledgements

Sanaa Al Yafi, Katerina Batawski, Rakan Mayassi, Marielelsie Youssef Ad, Nedjma Hadj Ben, Omar Daou, Cobie De Vos, Milone Reigman, Fine Line Production, Joy Moughanni, Amsterdam Fund For the Arts (AFK), Monnot Theater, Bayt Em Nazih, T- marbouta, Het Huis Utrecht, Hemmana House for Artists (Sponsored by Cultural Resource), Halaqat, Fanak Fund.



# Dear Laila

Basel Zараа (Palestine / Birmingham, UK)

Wednesday, September 24  
to Sunday, September 28, 11am to 4pm

20 min

Schneider Haus

FREE

## Performance note:

The piece is experienced by one audience member at a time in 20-minute time slots.

While free and open to the public, pre-registration is recommended to avoid wait times.

"Dear Laila, you are five now and have started to ask me where I grew up, and why we can't go there. This is me trying to give you an answer..."

The seeds of *Dear Laila* were planted when Basel's five-year-old daughter began to ask him about his home growing up. Unable to take her there, he decided he would try to bring the place to her, by creating a model of his childhood home in the Yarmouk Palestinian refugee camp in Damascus.

*Dear Laila* shares the Palestinian experience of displacement and resistance through the story of one family, exploring how war and exile are experienced through the everyday, the domestic, and the public space. An intimate, interactive installation experienced by one audience member at a time, *Dear Laila* uses the retelling of memories and tactile details to bring this now-destroyed place to life.

## The Company

**Basel Zараа** is a UK-based Palestinian artist whose work uses the senses to bring audiences closer to experiences of exile and war, and who creates art in order to face, express, and understand the trauma that his community lives with. His current installation, *What Will We Do Without Exile?* is an immersive, multi-sensory installation that creates a lush world within a refugee tent, inviting audiences to imagine life beyond occupation and war. Since 2022 he has also been touring *Dear Laila*, which received the ZKB Audience Award 2023.

His previous work includes *As Far As My Fingertips Take Me*, a collaboration with Tania El Khoury which was awarded Outstanding Production at the Bessie Awards in 2019.

His work has been shown at over 50 venues and festivals across five continents.

## The People

Creator

**Basel Zараа**

Translator & Script Editor

**Emily Churchill Zараа**

Sound Artist

**Pete Churchill**

## Acknowledgements

Commissioned by Good Chance Theatre, with support from Arts Council England.

# BOGOTÁ

ANDREA PEÑA & ARTISTS (Montréal, Quebec)

Thursday, September 25, 9pm

Friday, September 26, 5pm

80 min

Conrad Centre for the Performing Arts

## Content warnings:

Nudity, coarse language,  
fog machine, strobe lights.

Visceral, transgressive and magnetic, *BOGOTÁ* constructs a brutalist landscape out of choreography inspired by Colombia's political and spiritual heritage. With striking intensity, nine performers chronicle transformations between chaos and rebirth, incarnating the tensions of ever unfolding and turbulent histories.

Offering a raw, physical experience of mutation and ultimately resurrection, *BOGOTÁ* delves into inherited mythologies in order to consider how origins are embodied and mortality is expressed through the endless cycles of existence and death.

This powerful work employs movement as a vehicle for storytelling, embarking on an esoteric journey through a universe charged with magic realism.

It uncovers passageways to transcendence, honoring the rebellion of deviant bodies and paying tribute to resilience within the post-colonial era.

## The Company

**Andrea Peña & Artists** is recognized for the creation of critical, alternative and spatial universes that rupture our notions of a sensible humanity. Interested in the depth of human individuality that breaches from a personal disposition as a bi-cultural artist, Peña's approach is known for its difficult choreography as a highly intricate, vulnerable and somatic raw physicality that engages in deep encounters between the physical body and a highly conceptual research approach.

With a background in industrial design, her work borrows from visual art practices and spatial qualities of creative making, questioning the body as a material that exists in relationship to space and time.

## The People

Artistic Director **Andrea Peña**

Choreographer **Andrea Peña**  
in collaboration with the artists

Interpreters

**Nicholas Bellefleur,**  
**Jo Laïny Trozzo-Mounet, Marco Curci**  
**Jontae McCrory, Erin O'loughlin**  
**Francois Richard, Frédérique Rodier,**  
**Evelyn Yann, Juan Duarte**

Lighting Designer **Hugo Dalphond**

Sound Composer **Debbie Doe**

Dramaturge **Angelique Willkie**

Artistic Advisor **Helen Simard**

Costume Designers

**Jonathan Saucier & Polina Boltova**

Scenographer

**Jonathan Saucier & Andrea Peña**

Technical Director **Vladimir Cara**

Visual Artists **Bobby Leon, Felix Godbout**  
**Delavaud, Antoine Ryan, Kevin Calero,**  
**Andrea Peña**

Graphic Designer **Rico Rica**

Producer & Tour Manager **Isaïe Richard**

Co-Producers

**Agora De la Danse, Danse Danse,**  
**International Festival of Contemporary**  
**Dance: La Biennale di Venezia**

## Special Thanks & Acknowledgements

Conseil des arts du Canada, Conseil Des Arts et Lettres du Québec, Conseil des Arts de Montréal, Maison de la Culture Notre Dame de Grace, Concordia University.

DIRECTION & PHOTOS:  
MAIN: Kevin Calero, Antoine Ryan  
OVERLAY: Félix Godbout Delavaud

# ROSA

Carlos Rivera (Turtle Island)

Saturday, September 27, 7pm

Sunday, September 28, 7 pm

80min

The Registry Theatre

## Content warnings:

Nudity, fog and  
haze machine,  
loud sound effects.



## An ode to women's power and their ability to move mountains.

Rosa, a peasant Indigenous woman from Ixtacamaxtitlan, located in the highlands of Puebla State, flees her community with her six small children on her back. As she escapes a life of abuse at the hands of her husband and her in-laws, she crosses valleys, climbs mountains, and faces enormous challenges. After three weeks she arrives in Mexico City where she will face her greatest challenge yet: brutal discrimination. This will force her to make a choice that will have an impact on her, her children, and will reverberate for generations to come.

## The Company

**Carlos Rivera** is a director, choreographer, actor and dancer originally from Mexico City and based in Montreal. He graduated from the Indigenous Residency Program at National Theatre School in 2018 and recently graduated from the MFA in Directing for Theatre Program at the University of Ottawa. Carlos has worked and collaborated with several performing arts companies across Canada, including Red Sky Performance, Globe Theatre, Raven Spirit Dance, MT Space, Puente Theatre, Ondinnok, Lemon Tree Creations, Electric Company, Micro-Scope Productions; among others.

He is continuously working on numerous artistic projects in dance, film, theatre and performance.

## The People

Concept, Director, Choreographer, & Scenographer  
**Carlos Rivera**

Performer **Fernanda Salas**

Original Music Composition, Sound Designer,  
& Technical Director **Francisco Carrera**

Lighting Designer **Laura Dominguez**

Costume Builders **Carey Lees, Elena  
Vandakurova, Jolane Houle**

Scenography Builder **Blue (Corinna) Johnston**

Playwrights **Justino Rivera &  
Francisco Carrera**

Pre-Recording Voice Artists **Maria Elva  
Zermeno, Carmen Vera, Randia de Sofia,  
Justino Rivera**

Cultural Consultant **Justino Rivera**

Photographers **Gerardo Montiel Klint, Carlos  
Rivera, Francisco Carrera**

Videographers  
**Gerardo Montiel Klint & Carlos Rivera**

Video Editors **Gerardo Montiel Kint &  
Naomi Silver-Vezina**

*ROSA* is a Carlos Rivera Production with the  
support of Onndinok (Montreal) and Abra  
Projects (Mexico).

## Special Thanks & Acknowledgements

*ROSA* was co-presented at RUTAS  
International Performing Arts Festival  
by Aluna Theatre and Factory Theatre in  
2024. *ROSA* benefited from the Indigenous  
Dramaturgies Residency at the Banff  
Centre for the Arts and Creativity, the  
Creation and Research Residency at Centro  
para las Artes y la Cultura de la Ribera, and  
the Indigenous World Dance Residency at  
the Banff Centre for the Arts and Creativity;  
and the Respirations Program, Festival  
TransAmeriques.

Tlazocamati to all!

# This is Not What I Want to Tell You

Rimah Jabr (Toronto, Ontario)

Wednesday, September 24, 7pm (ASL)  
Thursday, September 25, 7pm

50min

Centre in the Square Studio

*This is Not What I Want to Tell You* is about a 15-year-old sleepwalker who one day wakes up by a settlement fence while getting arrested.

But did she really commit anything?

Rimah Jabr wrote the story during a wave of knife attacks by Palestinian teenagers in 2015 and 2016, with most being shot or imprisoned before causing harm.

In a land where childhood is under constant surveillance, children are often imprisoned for ordinary activities, playing in the 'wrong' area, crossing invisible boundaries, or merely existing in their lands. The piece explores how these young people, denied the language and platforms to express their experiences, find their bodies become both the message and the medium of their resistance.

## The Company

**Rimah Jabr** is a theatre director, playwright, filmmaker and Ph.D. candidate in Theatre and Performance Studies at York University. She received her MA as a theatre maker from the Erasmus Hogeschool in Brussels (RITCS) 2014. She wrote and directed several plays produced in Belgium, Canada and Palestine.

Rimah grew up in Palestine, and her life in Nablus has been a significant source of inspiration for her work.

Throughout her career, she has collaborated with theatre creators from diverse backgrounds, which has allowed her to infuse her work with a unique blend of influences. Her creations are known for their peculiar lightness and absurdity.

## Show Credits

Writer & Director

**Rimah Jabr**

Scenographer & Visual Artist

**Bianca Guimarães**

Composer & Sound Designer

**David Mesiha**

Performer

**Nada Abusaleh**

Stage Manager

**Dylan Tate-Howarth**

Lighting Designer

**Christopher-Elizabeth**

## Special Thanks & Acknowledgements

Rachel Penny, Factory Theatre, Theatre Passe Muraille, Natasha Greenblatt, Canada Council for the Arts, De Singel, Gui Morilha, Hildegard De Vuyst, Aislinn Rose & The Theatre Centre team, Why Not Theatre, Guillermo Verdecchia.

# The Seventh Fire

Lisa Cooke Ravensbergen  
with Mishelle Cuttler  
(Vancouver, British Columbia)

Thursday, September 25, 12pm & 5pm  
Friday, September 26, 12pm & 5pm  
Saturday, September 27, 12pm, 3pm, & 7pm  
Sunday, September 28, 12pm & 3pm

90min

Yoni Mudra Art Gallery

A Newworld Theatre touring production.

## Content warnings:

The *Seventh Fire* contains sustained sound that is sometimes loud, and low light.

This work alludes to survivor stories from the Sixties Scoop and Residential School System.



*The Seventh Fire* is an immersive, in-the-round audio performance by Lisa Cooke Ravensbergen with Mishelle Cuttler that sources traditional, oral Anishinaabe stories and societal roles as a way to evoke ceremony in the everyday.

The sound and the story are the somatic links to ancestral realms.

The story takes place in the present, past, and future; above and below the earth.

It follows disconnected sisters Daanis and Nimise, who reconnect on their ancestral territory. Their journey interweaves with that of Nokomis, their grandmother who raised them, as she lights her fires in the Spirit World.

## The Company

Since its founding in 1995, **Newworld Theatre** has created, produced, and toured new plays, performance events and digital works, touring to over 40 cities and 10 countries worldwide. Major awards include several Jessie Richardson Theatre Awards, two Arts Club Silver Commissions, the Seattle Times Footlight Award, the Rio-Tinto Alcan Performing Arts Award, the Canada Council Staunch-Lynton Award and the Siminovitch Prize.

## The People

Creator, Lodge Helper, & Vocal Performer

**Lisa Cooke Ravensbergen**  
(Ojibwe/Swampy Cree)

Sound Designer **Mishelle Cuttler**

Lighting Designer **Brianna Bernard**

Associate Sound Designer

**Debbie Courchene** (Anishinaabe)

Sound Consultant

**Carey Dodge**

Collaborating Dramaturges

**Laura McLean & Christine Quintana**

Vocal Performer

**Margo Kane** (Cree-Saulteaux Métis)

Vocal Performer

**Tasha Faye Evans**  
(Coast Salish/Welsh/Jewish)

Additional Vocalist

**Renae Morriveau** (Cree-Saulteaux)

Additional Vocalist

**Kaitlyn Yott** (Coast Tsimshian)

Language Advisor (Chiikishkiy)

**Walter Cooke** (Ojibwe-Swampy Cree)

Language Advisor (Mishiikenh)

**Vern Altman** (Ojibwe)

Tour Manager

**Christine Quintana**

Photographers **Christine Quintana, Henry Chan, Brent Hardisty** (Niiwin Binesi)

## Special Thanks & Acknowledgements

Originally produced by Delinquent Theatre with Full Circle: First Nations Performance (Talking Stick Festival), PuSh International Performing Arts Festival. Thanks to Playwrights' Theatre Centre (and Associates Program), Native Earth Performing Arts (Weesageechak Festival), Ruby Slippers Theatre (Advance Theatre), Theatre Replacement and Company 605 (PushOFF 2021: Speculative Futures), Pacific Theatre, Lobe Residency Program; and to the funding bodies who supported this work: Canada Council for the Arts, BC Arts Council, City of Vancouver, and Vancity.

# SOMETIMES IT SNOWS IN APRIL

Tottering Biped Theatre  
(Hamilton, Ontario)

A stag hunter and his prey, a young man and his lover, an old man and his dog, a woman, a park bench, a lamppost, and an umbrella.

Performed by a mime and a mezzo (Trevor Copp and Bó Bárdos), *Sometimes It Snows in April* is a brief and wordless evocation of loss and the mysterious process of grieving.

## The Company

**Tottering Biped Theatre** (TBT) was founded in 2009 as a social justice-inspired theatre company. TBT devises contemporary pieces through a workshop process spanning several years to create highly physical works of artistic excellence during the fall/winter season.

Their works have addressed poverty, Israeli-Palestinian relations, same sex marriage, homophobia, violence against women, and mental health.

TBT has toured to/been presented by regional professional theatres (Hamilton's Theatre Aquarius, London's Grand Theatre, and Kitchener's MT Space), performing arts centres (Burlington, Oakville, Guelph, Brampton, Hamilton, Mississauga, Richmond Hill), and theatre festivals (IMPACT, Undercurrents, In the Soil) as well as internationally (USA, Ireland, Albania, Serbia). Their work has been featured in over 15 publications including CBC, the Canadian Theatre Review, Dance International, Whole Note, and TED.com.

## The People

Creators

**Bó Bárdos, Trevor Copp, Ric Knowles**

Director

**Ric Knowles**

Performers

**Bó Bárdos & Trevor Copp**

Vocal Consultant

**Fides Krucker**

Lighting Designer

**Cameron Slipp**

Stage Manager

**Paula Bornacelli**

## Special Thanks & Acknowledgements

The Theatre Centre, MT Space, the creative co-op, The Registry Theatre.

Wednesday, September 24, 7 pm  
Thursday, September 25, 9 pm

45min

The Registry Theatre



## The Opposite

بالعكس

Kawalease ACT (Arab Canadian Theatre) &  
Swallow-a-Bicycle Theatre (Calgary, Alberta)

Wednesday, September 24 to Sunday, September 28, 5pm

105min

Kitchener City Hall

Presented in association with Mada Theatre.

Performance notes  
& content warnings:

Audience participation, war, refugees, alienation,  
cultural trauma, dehumanizing bureaucracy.

At the height of the Syrian Civil War, Canada resettled more than 44,000 Syrian refugees. But what if the situation was reversed? What if Kitchener became a warzone, and we were all forced to flee our homes and seek refuge?

In this provocative, participatory experience, Kawalease ACT (Arab Canadian Theatre) invites audiences to feel what it means to be a refugee, what it means to leave your country, to leave everything behind and start anew. Audience members will play the role of Canadian refugees, navigating the resettlement process as they seek asylum in Syria.

This iteration features Arab performers based in Waterloo Region, spotlighting local success stories and sparking passion for theatre and confidence for local Arab communities, while offering audiences a chance to encounter people who live in their own city.

### The Companies

**Kawalease ACT** (Arab Canadian Theatre) assembles, spotlights, and nourishes Arab artists in Calgary, by helping them access resources, networking and artistic opportunities. It was established in 2015, after Artistic Director Sleman Aldib's arrival in Canada. As he started to find success in the theatre sector, he wanted to create a platform where other Arab people could access artistic opportunities and support.

### The Companies (continued)

**Swallow-a-Bicycle Theatre**, founded in 2006, is led by Co-Artistic Directors Mark Hopkins, Mpoé Mogale and Kris Vanessa Teo Xin-En. Their mission is to create 'productive discomfort' through art. 'Productive' as in working in service of the health, wellbeing, and joy of artists, audiences, and communities. 'Discomfort' as in: challenging the status quo of art and society; breaking down imposed boundaries; questioning what is considered 'normal'; and sharing artistic work that doesn't fit neatly into the silos of conventional disciplinary categories.

The company name comes from a quote by playwright Arthur Miller: "A playwright lives in an occupied country. He's the enemy. And if you can't live like that, you don't stay. It's tough. He's got to be able to take a whack, and he's got to swallow bicycles and digest them."

### The People

Creator & Director  
**Sleman Aldib**

Stage Manager  
**Rawd Almasoud**

Assistant Stage Manager  
**Aya Bryn Zakarya**

Tour Manager  
**Mark Hopkins**

Performers  
**Sleman Aldib**  
**Mona Al-Faqawi**  
**Iman Al Silo**  
**Muhammad Al Zouhour**  
**Fadi Dalloul**  
**Mira Joie**  
**Ward Khobiah**  
**Bashir Shahin**

PHOTOS  
TOP Falanafoto (*three men at desk*)  
BOTTOM Sleman Aldib Productions (*passport*)

# kicked in the end: a magic show

Shawn DeSouza-Coelho (Toronto, Ontario)

Friday, September 26, 7pm  
Saturday, September 27, 7pm (ASL)

60min

Centre in the Square Studio

*kicked in the end: a magic show* is a boundary-defying production that interrogates race in Canadian theatre, questioning our deeply held assumptions about illusion and identity. Starring Toronto's Shawn DeSouza-Coelho, this critically acclaimed one-man show has stunned audiences across Canada.

With five-star reviews from the Winnipeg Free Press and the Saskatoon Star Phoenix, *kicked in the end* seamlessly blends sleight-of-hand, razor-sharp wit, and deeply personal storytelling into an unforgettable journey. What starts as wacky, rapid-fire magician's patter soon transforms into something more powerful — a poetic interrogation of race and belonging. DeSouza-Coelho doesn't just perform tricks; he pulls apart assumptions, revealing the hidden gears of racial bias in magic, theatre, and society at large.

*kicked in the end* is a portrait and an argument, a story and a puzzle box. With a magician's charisma, an academic's intellect, and a poet's soul, DeSouza-Coelho reinvents what a magic show can be. Whether you're a fan of magic, theatre, or just craving something that will stay with you long after the final bow, *kicked in the end: a magic show* is a must see. It is also the only show where in the end someone will be kicked.

## The Company

**Shawn DeSouza-Coelho** is an award-winning actor, scholar, author and magician. He has performed across Canada, written two books, contributed to numerous academic journals, and is currently Co-Convener of the Student Caucus of Staging Better Futures/ Mettre en scène de meilleurs avenir. He is also currently a SSHRC-funded PhD candidate at York University, studying the phenomenology of racialized performers in hegemonic theatrical spaces within the Southern Ontario theatre industry. Shawn hopes to use his research to inform policy changes related to safety in the Canadian theatre industry broadly.

## The People

Creator & Performer

**Shawn DeSouza-Coelho**

Stage Manager

**Tamlynn Bryson**

## Special Thanks & Acknowledgements

Special thanks to the Ontario Arts Council and the Canada Council for the Arts. And to Tamlynn, for being an ear to listen, a voice to critique, a shoulder to cry on, and a heart to uplift me as I continue this ride.

# DOWNTOWN KITCHENER

Walk from downtown (City Hall) to Centre in the Square is about 15 minutes.

Walk from downtown (City Hall) to Land Back Camp, Schneider Haus, Globe Studios is about 15-25 minutes.

YONI MUDRA  
ART GALLERY

KITCHENER CITY HALL  
ROTUNDA GALLERY  
& SQUARE PEG

CONRAD CENTRE  
FOR THE PERFORMING ARTS  
+ BLAIR HALL

TAMASHA BAR +  
INDIAN KITCHEN

CROWNE PLAZA  
HOTEL

THE REGISTRY  
THEATRE

CENTRE IN  
THE SQUARE  
STUDIO

WILLOW RIVER  
(VICTORIA) PARK

O:SE KENHIONHATA:TIE  
LAND BACK CAMP

SCHNEIDER  
HAUS

GLOBE STUDIOS  
STUDIO 38

# OUTSIDE DOWNTOWN

# FESTIVAL MAP

# IMPACT 25 FESTIVAL SCHEDULE

SHOWS	TIX	DURATION	VENUE	PG.	TUE SEP 23	WED SEP 24	THU SEP 25	FRI SEP 26	SAT SEP 27	SUN SEP 28
Opening Walk ( <i>Moved Indoors due to rain</i> ) O'se Kenhionhata:tie / Land Back Camp & Opening Ceremonies: Performances Opening Ceremonies: Remarks & Reception		60min 60min	KCH	10	6:30pm* ASL 7:30pm* ASL					
FECHA LIMITE (EXPIRATION DATE)		60min	CCPA	12	9pm*	9pm				
Dear Laila	free	20min	SH	18		11-4pm INST	11-4pm INST	11-4pm INST	11-4pm INST	11-4pm INST
The Opposite		105min	KCH	30		5:00pm*	5:00pm	5:00pm	5:00pm	5:00pm
The Canadian Dream		60min	CCPA-BH	46		7pm*	5pm* ASL			
This is Not What I Want to Tell You		50min	CITS-S	24		7pm* ASL	7pm			
Sometimes It Snows In April		45min	REG	28		7pm*	9pm			
2048 – Identity in Dissolution		90min	DTK-WA	16		8pm*	12pm   8pm	12pm   8pm	12pm   3pm   8pm	12pm   8pm
Asphalt Jungle Shorts		90min	DTK-KCH	52		8pm*	8pm	8pm	8pm	8pm
The Seventh Fire		90min	YMAG	26			12*pm   5pm	12pm   5pm	12pm   3pm   7pm	12pm   3pm
Darling		60min	REG	50			7pm*	9pm ASL		
DEAD NAME		60min	CCPA-BH	44			7pm*	8pm		
BOGOTÁ		80min	CCPA	20			9pm*	5pm		
kicked in the end: a magic show		60min	CITS-S	32				7pm*	7pm ASL	
WILMA		60min	CCPA	14				9pm*	9pm	
The View From Here		180min	GLOBE-38	42					12pm*	3pm ASL
Ni Nagamoon: Cultural Sharing Workshop	free	70min	SH	54					10:30am*   2pm	10:30am
The Quiet Power of Personal Things	free	70min	SH	56					12pm*	2pm
Provenance-Asc		60min	CCPA-BH	48					7pm*	7pm ASL
ROSA		80min	REG	22					7pm*	7pm
asses.masses	not-in-pass	480min	CCPA	40						1-9pm*

NIGHTLIFE										
Festival Bar	free		TAM	68	10:30pm-late*	10:30pm-late*	10:30pm-late*	10:30pm-late*	10:30pm-late*	10:30pm-late*

CONFERENCE & ENGAGEMENT										
IMPACT 25 Conference: Moving Beyond Allyship			CCPA-BH	64			10am - 4pm* ASL	10am - 4pm* ASL	10am - 4pm* ASL	
Funder & Grant Info / Arts Ecology Sessions			CCPA-BOARD	64		4pm - 5pm* ASL	4pm - 5pm* ASL	4pm - 5pm* ASL		
MT Space Young Co.: Leaders of Today			CCPA-BH	68						2pm*
Sq.Peg Box Office, Retail, & Event Space			SQ.PEG	70	12-7pm	12-7pm	12-7pm	12-7pm	12-7pm	

## VENUES»

CCPA – Conrad Centre for the Performing Arts, CCPA-BH – Blair Hall, CCPA-BOARD – Board Room | CITS-S – Centre in the Square Studio  
 DTK – Downtown Kitchener, DTK-KCH – Start behind Kitchener City Hall, DTK-WA – Start on WhatsApp | GLOBE-38 – Globe Studios, Studio 38  
 KCH – Kitchener City Hall, Rotunda Gallery | REG – The Registry Theatre | SH – Schneider Haus | SQ.PEG – Square Peg  
 TAM – Tamasha Bar + Indian Kitchen | LAND – Land Back Camp in Willow River (Victoria) Park | YMAG – Yoni Mudra Art Gallery

## NOTES»

- \* Opening or Unique Performance | ASL – Sign Language Event or Performance | INST – Installation
- ! Unless otherwise indicated all shows are general admission with options: single tickets, festival pass, or conference pass (including festival pass).
- » Show durations vary greatly this year and have travel time of up to 15-35mins between venues – plan accordingly.
- » *Dear Laila* will have bookable ~20 minute slots; *asses.masses* is a one-time only ~8hr interactive, custom video game.
- !! Programming Line-up, Schedule, Venues all subject to change – Digital may be more up-to-date than print. !!

# FESTIVAL VENUES

## KITCHENER – Downtown

**Centre in the Square – Studio (CITS-S)**  
101 Queen St N

Shows: *kicked in the end: a magic show*,  
*This is Not What I Want to Tell You*

**Conrad Centre for the  
Performing Arts (CCPA)**

36 King St W  
Shows: *asses.masses*, *BOGOTÁ*,  
*FECHA LIMITE*, *WILMA*

**Conrad Centre for the  
Performing Arts – Blair Hall (CCPA-BH)**

**IMPACT 25 Conference:  
Moving Beyond Allyship**

**MT Space Young Company:  
Leaders of Tomorrow**

Shows: *DEAD NAME*, *Provenance-Asē*,  
*The Canadian Dream*

**Downtown Kitchener (DTK)**  
*2048 – identity in dissolution /*  
*تحلل هوية – ٢٠٤٨*

Start location provided via  
WhatsApp, after registration (DTK-WA)  
*Asphalt Jungle Shorts*

Meet behind Kitchener City Hall (DTK-KCH)

**Kitchener City Hall  
Rotunda Gallery (KCH)**

200 King St W  
Shows: *IMPACT 25 Opening Ceremonies*,  
*The Opposite / بالعكس*

**Square Peg – BOX OFFICE (SQ.PEG)**

220 King St W  
Shows: *Ad hoc events*

**Tamasha Bar + Indian Kitchen –  
FESTIVAL BAR (TAM)**

45 King St W  
Shows: *Nightly Festival Bar performances*

**The Registry Theatre (REG)**

122 Frederick St  
Shows: *Darling*, *ROSA*,  
*Sometimes It Snows in April*

**Yoni Mudra Art Gallery (YMAG)**

241 Duke Street W  
Shows: *The Seventh Fire*

## KITCHENER – Outside Downtown

**Globe Studios (GLOBE-38)**

141 Whitney Pl, Studio 38  
Shows: *The View From Here*

**Schneider Haus**

466 Queen St S  
Shows: *Dear Laila*, *Ni Nagamoon*, *The Quiet*  
*Power of Personal Things*

## KITCHENER – Rain Venue

**Kitchener City Hall –  
Rotunda Gallery (KCH)**

200 King Street West  
Shows: *Ni Nagamoon*,  
*Opening Ceremonies Walk*

# TICKETS & VENUE ACCESSIBILITY

## Passes & Tickets

**Festival Pass: \$175**

**Conference Pass: \$250**

**Single Tickets Sliding Scale: \$10-30**

**Passes & Tickets available at:**

[ticketscene.ca/series/1480/](https://ticketscene.ca/series/1480/)

We strongly encourage you to buy tickets in advance on TicketScene. A limited number of tickets will be available for sale at the door of each show, if it is not sold out.

Note that in-person IMPACT box office will ONLY be open 30 minutes prior to performances at respective venues.

Cash and credit card are accepted for ticket purchases at the door.

Special instructions about attending a given show, where applicable, are available on TicketScene.

## Outside Venues & Weather

For shows or events at outdoor venues (*Opening Ceremonies Walk* and *Ni Nagamoon* at Schneider Haus), make sure to dress appropriately. If there is light rain, the show will go on. Dress appropriately for hot or cold weather. If there is significant rain/lightning/wind we will relocate to Kitchener City Hall.

Patrons with passes or tickets that provided an email, and members of our mailing list – please keep an eye out for email notices regarding changes due to weather and other factors – check with our box office if any concerns.

*Asphalt Jungle Shorts* is rain or shine with no alternate rain venue.

## Additional notes

Tickets are available for sale online until 2.5h before the show start time.

Accessibility information is listed on TicketScene. If you have any accessibility needs, please contact the box office so we can ensure a smooth seating experience.

**There is no fee for Indigenous Peoples to attend – reach out to [tickets@mtspace.ca](mailto:tickets@mtspace.ca) for details and to reserve tickets.**

## Questions

If you have any questions, please call or email our Box Office:

**phone** 519-585-7763

**email** [tickets@mtspace.ca](mailto:tickets@mtspace.ca)

# asses.masses

Patrick Blenkarn &  
Milton Lim (Canada)



Sunday, September 28, 1pm

480min

Conrad Centre for the Performing Arts

*! Not included in Festival Pass*

## Content warnings & performance notes:

*asses.masses* includes flashing lights, audience participation, violence, crude language, simulated donkey sex, simulated human sex, and references to drug use, suicide, and police brutality. This is not a performance that is suitable for young audiences; recommended for ages 14 and up.

Participation and active spectatorship is a central part of *asses.masses*. We invite you to be part of our Herd in any way you can.

The unemployed donkeys have one demand: the humans must surrender their machines and give all donkeys their jobs back. But revolution is never easy!

*asses.masses* is a custom-made video game about labour, technophobia and sharing the load of revolution, designed to be played from beginning to end in a live theatre. This is gaming as performance; an immersive, cheeky and highly original work. Brave spectators take turns at the controller to lead the herd through a post-Industrial society, where asses are valued more for their hides than their potential.

Confronting automation-driven job loss, nostalgia as a barrier to progress, and the role of technology in adaptation, we are encouraged to find space between the work that defines us and the play that frees us.

## The Company

**Patrick Blenkarn** and **Milton Lim** are conceptual artists exploring urgent questions around the social value of art, digital labour, and the political potential of games. In addition to *asses.masses*, Patrick and Milton are also the co-founders of the Canadian national video archive of performance (videocan) and the co-creators behind a performing arts economy trading card game (culturecapital), a role playing game about cultural design (FARCE), and an escape room intervention in a German museum (FUNFUG FORUM).

Their projects have been presented across Canada, as well as in Germany, Argentina, Mexico, Italy, the United Kingdom and the USA, in English, French, Italian, Catalan, German, and Spanish.

## The People

Co-Director, Text, Programmer,  
Pixel Artist, & 2D Animator

**Patrick Blenkarn (Canada)**

Co-Director, Text, Sound Designer, Video, Shaders,  
& 3D Visual Effects Artist

**Milton Lim (Canada)**

Dramaturge, Text, & Touring Producer

**Laurel Green (Canada)**

Original Music, Sound Designer

**David Mesiha (Canada)**

Pixel Artist, 2D Animator

**Clarissa Picolo (Brazil)**

Pixel Artist, 2D Animator

**William Roth (France)**

3D Environments

**Ariadne Sage (Germany)**

Additional Programming

**Samuel Reinhart (USA)**

International Distributor

**Stéphane Noël / Materialise (Hong Kong)**

Tour Operators

**Patrick Blenkarn, Milton Lim, Laurel Green, David Mesiha, Stéphane Noël**

## Special Thanks & Acknowledgements

Created with support from Shadbolt Centre for the Arts, The Theatre Centre, VIVO Media Arts, Embassy of Canada to Argentina and Paraguay.

Developed with the funding support from Creative BC, the British Columbia Arts Council, and Canada Council for the Arts.

Produced in association with the National Arts Centre of Canada's National Creation Fund.

# The View From Here

Rhema Collective  
(Waterloo Region, Ontario)



Saturday, September 27, 12 pm  
Sunday, September 28, 3 pm (ASL)

180min

Globe Studios

Presented in association with Inter Arts Matrix.

## Content warnings:

Sexual, physical and institutional abuse,  
self-harm, incarceration, isolation, seizures.

A documentary play and curated exhibition about the Grandview Training School for Girls, this inter-arts project explores a darker side of the history of Waterloo Region, and the unique relationship between the playwright and the building which housed the reformatory school. Grandview Training School for Girls was an infamous reformatory (or “training school”) in Cambridge from 1933-1976, run by the province. The surrounding community was aware of the violent abuse going on at the institution intended to reform “incorrigible” girls. Hannah Foulger lived at Grandview as a child while the building was owned by a Christian performing arts school, for which her parents worked. Unbeknownst to her at the time, there was an investigation and a series of civil and criminal trials about the abuse that went on at the school. The play follows her investigation into the school.

She eventually interviews a survivor of the school, whose story begins to parallel Hannah’s own, as she realizes her time living in the building was not quite as ideal as she remembers. The exhibition, which changes throughout the performance of the play, interrogates how personal narrative affects history and how we might integrate more difficult community history into our own story. Together, they examine the relationship of objects and visual narrative to story and history, and experiments with how we imbue objects with historical significance.

## The Company

**Rhema Collective** is an inter arts theatre collective based in Waterloo Region and are company-in-residence at Inter Arts Matrix. Hannah Foulger, Sheila McMath, Gary Kirkham, Eris Thomas, Maggie Winter and Heather Majaury are members of the

collective, bringing together artists working in inter arts, narrative and documentary theatre, literary art, projection and production design, costuming, directing, curation, visual art and devised creation. They value collective creation and generous artistic development. This is their first project together.

## The People

Cast

**Hannah Foulger**

**Gary Kirkham**

**Madeline Elliot Kennedy**

**Peggy Coffey**

**Maggie Winter**

Stage Manager

**Lily Cardiff**

Curator

**Sheila McMath**

Lead Designer

**Gary Kirkham**

Costume Designer

**Maggie Winter**

Director

**Eris Thomas**

Playwright

**Hannah Foulger**

## Special Thanks & Acknowledgements

City of Cambridge Archives, Kitchener Public Library, Waterloo Region Record, University of Waterloo Archives, Sarasvati Transformative, Aluna Theatre, Michael and Mary Foulger, Abigail Corbin, Kendra Jones, Mel Marginet, Tracey Nepinak, Debbie Patterson, Rodney Day, Creative Reuse, Lucy Peacock, all the interviewees.

# DEAD NAME

Winter Collective  
(Waterloo Region, Ontario)

Thursday, September 25, 7pm  
Friday, September 26, 8pm  
60min, including talkback  
Conrad Centre for the Performing Arts – Blair Hall

## Content warnings:

Swearing/cursing, themes of transphobia, internalized transphobia, racism, religious trauma, death and grief, depiction of drowning (stylized), sudden loud noises (thunder).

My name is...

Names are not always gifts. Sometimes they must be chosen, and sometimes they must be fought for.

And sometimes, they die.

Created by a duo of transgender artists, *Dead Name* is an expressive theatrical piece dedicated to names: those we call ourselves, those given to us, those we birth, and those that die. It is a love letter to transition, the people we used to be, and the people we choose to become.

## The Company

**Quinn Andres** and **June Sung** met through their studies in the University of Waterloo's Theatre and Performance program. In 2024, under the direction of Pam Patel and Sepehr Reybod, they collaborated on a devised piece of theatre entitled *IMMOLATION*, part of which showcased two transgender characters accessing freedom through the discovery that they no longer stand alone.

Inspired by this experience and the impact upon their audience, June and Quinn felt called to continue what they began with *IMMOLATION*, harnessing their passions for exploring the nuances, joys, pains, and power of transgender experiences through expressive theatre, while simultaneously resisting the ways in which transgender people are erased, isolated, tokenized, and demonized in history and modern media.

Together, they founded the **Winter Collective** in 2024 and have begun devising *Dead Name* as their inaugural project.

## The People

Creators & Performers

**June Sung & Quinn Andres**

Creative Collaborator

**Sepehr Reybod**

Rehearsal Stage Manager

**Hanna Freitas**

Performance Stage Manager

**Jack Meldrum**

Photographer

**June Sung**

## Special Thanks & Acknowledgments

Thank you to the University of Waterloo Theatre and Performance department for providing props and rehearsal space.

Thank you to the Ontario Arts Council, Green Light Arts, Hear Here Productions, and MT Space for their generous support.

Thank you to our friends and family for believing in us and our stories.

Thank you to the transgender community for your vibrant light.

You inspire us every day.

# The Canadian Dream

Outta Work Actors Inc.  
(Waterloo Region, Ontario)

Wednesday, September 24, 7pm  
Thursday, September 25, 5pm (ASL)

60min

Conrad Centre for the Performing Arts – Blair Hall

## Content warnings:

Physical and psychological trauma in the form of violence by systems that include classism, xenophobia, legal discrimination, criminalization of homelessness, racism; presentation of the impact of chronic stress; scene in darkness depicting person experiencing complete poverty forced to move along by a security guard in a park at night; coercion and exploitation are also demonstrated.

*The Canadian Dream* is a fictionalized story inspired by the lived experience of a participant with the Lived Expertise Working Group story sharing circle at the Social Development Centre Waterloo Region as part of the Kaleidoscope Community-Based Two Minute Play Applied Theatre Laboratory.

Laboratory 2.0 collaborated with playwright Aashay Dalvi who provided the script structure for this presentation.

As part of the Laboratory, Aashay and Tanya Williams the plays co-directors assembled a script through collective devising sessions with participating community animators, who had their own experiences with homelessness, as newcomers to Canada, and with advocacy for system change.

They created this short drama to support the community in deepening our understanding of homelessness in Waterloo Region together.

The play chronicles the main character's journey into unsheltered homelessness. It follows Rahul from India to Canada (to go to school) and ultimately Kitchener (starting a promising career in the tech industry) while on work permit. Then things go wrong. As critical incidents pile up, they find themselves with nowhere to stay, unsheltered, and forced to move along. The play invites audiences to consider personal and system change that could transform outcomes in the story.

## The Company

Outta Work Actors Inc. was formed this year and registered as a Not-for-Profit theatre company. They are a brand-new theatre company in Kitchener, and this is their second public presentation.

Their current programming is focused on the Kaleidoscope Two Minute Play Laboratory where *The Canadian Dream* was incubated in a larger initiative called The Housing Project, focusing on lived experience stories contributed by participants about housing precarity and homelessness.

They focus on applied theatre methods and modalities, and create both cathartic closed workshop experiences as well as more forward-facing presentations that are highly interactive and that encourage deep engagement with audiences.

## The People

Co-Directors, Dramaturgy, & Joker Facilitation  
**Tanya Williams & Heather Majaury**

Stage Manager  
**Jacara Droog**

Script Structure  
**Aashay Dalvi & Tanya Williams**

Story Holder  
**Mauleek Bhatt**

Cultural Consultant  
**Aashay Dalvi**

Performers  
**Shubham Maheshwari, Oluchi Silas, Emamuzo Nworoko, Leah Connor, Kevin White, Tammy Curruthers, Aashay Dalvi, Kelly Welch**

Sound Design  
**Aashay Dalvi**

Sound Tech  
**Jack Cooper**

Set Design  
**Evolved as the play developed and is the result of the devising process.**

Carpet Felt Board Construction  
**Gary Kirkham**

## Special Thanks & Acknowledgments

Special Thanks to Pamela Rojas' (Consulting Visual Artist) "Finding a Home" Cardboard Sculpture, Social Development Centre Civic Hub Shared Platform and the Lived Expertise Program, Waterloo Region Community Foundation.

# Provenance-Ase

Lily (Abena-Ansuah) Gyamfi-Kumanini & Gary Kirkham  
(Waterloo Region, Ontario)



Saturday, September 27, 7pm  
Sunday, September 28, 7pm (ASL)  
60min

Conrad Centre for the Performing Arts – Blair Hall

## Content warnings:

Depictions of sexual, psychological, cultural trauma.

This workshop reading of a play-in-progress unfolds across two timelines:

Present Day – The British Museum

A young Ghanaian academic confronts a museum curator in an effort to reclaim her ancestral sword and return it to Ghana. This moment of cultural reckoning opens a window into the histories that brought them both to this point.

1950s – Colonial Gold Coast (now Ghana)

Nana Abenaa Afima, a Queen Mother and descendant of the Ghana Empire, where women hold immense power and lead resistance against colonial forces, meets a British colonial soldier of Anglo-Indian descent, who passes as white and denies his Indian identity.

Spanning continents and centuries, *Provenance-Ase* explores the tangled legacies of colonialism, ancestry, and identity through the true and unexpected intersections of two families, asking the questions: What do we inherit? What do we deny? And what must be reclaimed?

At its core, *Provenance-Ase* is about cultural memory, the politics of return, and the spiritual weight of ancestry. It is a story of resistance, reclamation, and the radical act of remembering.

## The Company

**Lily Gyamfi-Kumanini** is an actor, artist, and journalism graduate. Beyond her acting skills, Lily is a former executive for The Bahamas International Film Festival (BIFF) and has made her mark as a director, cultural advisor and storytelling facilitator specializing in theatre and dance.

Lily joined JM Drama/The Registry as a director in 2017, advanced to Vice President in 2019, and has been serving as the Chair since 2020.

**Gary Kirkham** is a playwright, actor, and filmmaker. His plays have been produced by over 100 theatre companies internationally and have been translated into French, Italian, Spanish and Arabic. Gary is also a video projection artist and has created installations for NUMUS, UnSilent Night, Roulette (New York), Cactusbloem (Belgium), Night Shift, CAFKA, The Idea Exchange and the IMPACT Festival.

## The People

Creators & Performers

**Lily Gyamfi-Kumanini & Gary Kirkham**

## Special Thanks & Acknowledgements

Thanks to MT Space and the OAC for their support.



# Darling

WOOMcollaborative  
(Waterloo Region, Ontario)

Thursday, September 25, 7pm  
Friday, September 26, 9pm (ASL)

60min

The Registry Theatre

Content warnings  
& performance notes:

Coarse and sexual language.

Audience Participation. Please leave your phones  
ON but have your notifications turned OFF as this  
performance is interactive.

Please open [nearpod.com](http://nearpod.com) on your phone.

A code will be up on the screen to log on, and you will  
be directed to answer survey questions as part of this  
performance.

Your answers will be anonymous.

A manilla envelope containing three cassette tapes and one journal from 1976 will unravel the entirety of MA student Erin Zeigler's thesis before her panel dissertation. The story of a woman and her gynecologist lover leaves Erin with a burning question she cannot get out of her mind, even in her dreams: who is "Darling"?

*Darling* is based on the diary and tapes that archive the life of a woman living in Cambridge in the 1970s. Using various media (sound, video, performance, and interactive pedagogical technology), one young woman ponders the role of professional women in society, gender norms, relationships of power, then and now, and the promise of love in a transgressive relationship. *Darling* hopes to inspire questions about relationships and desire and whether it is possible to be completely satisfied with the path one's life has taken. Through a multi-media immersive experience of *Darling's* 'archive' and with the help of audience input, we will collaboratively consider what we think we know about this woman and the life she chose to live.

## The Company

WOOMcollaborative is a Waterloo Region multidisciplinary arts incubator, serving as a research and development hub for the Kitchener-Waterloo cultural sector by providing space, subsidy, and mentorship to new generations of performance creators. WOOMcollaborative's mission is to nurture artists, invest in ideas, and support new work and new ways of working. The collaborative fosters a culture of innovation by embracing risk and questioning traditional notions of artistic practice, disciplinary boundaries, and ideas of what constitutes growth and

success. By making their understanding of things impactful through theatre and performance, they illuminate - animate - manifest - represent - embody scholarly and artistic work.

## The People

Directors

**Brooke Barnes & Andy Houston**

Writer & Performer

**Jenn Addesso**

Production Stage Manager

**Zach Haime**

Digital Scenographer

**Gary Kirkham**

Sound Designer

**Colin Labadie**

Lighting Designer

**Chelsea Vanoverbeke**

## Special Thanks & Acknowledgments

A Special Thank You  
to Our *Darling* Supporters:

Joanna Cleary, Paisley Kennedy, Holly B Wood, Victorija Kovac, Wendy Philpott, Steve Griffin, Deb Addesso, Frank Addesso, Janelle Rainville, Region of Waterloo Arts Fund, Canadian Foundation for Innovation, University of Waterloo, and MT Space.

# Asphalt Jungle Shorts

**Flush Ink Productions**  
(Waterloo Region, Ontario)

## Content warnings & performance notes:

*Asphalt Jungle Shorts* includes 50 minutes of walking and standing on urban surfaces – like asphalt. Be prepared to get your steps in.

- \* Wear your walking shoes.
- \* Leave the kids at home.
- \* We may end up in a bar.
- \* Dress for the weather.  
If, tut tut, it looks like rain, bring an umbrella.

Wednesday, September 24  
to Sunday, September 28, 8pm

90min

Downtown Kitchener

Start behind Kitchener City Hall

*Asphalt Jungle Shorts* has been part of the theatre scene in Waterloo Region since 2006. It was the first theatre experience created by Flush Ink Productions—theatre that thinks, outside the theater—and remains their signature event. Several site-specific plays are performed in and around downtown Kitchener, where the backdrop of the city becomes the stage, and anything can happen.

In the past, plays were staged in a hotel swimming pool, a garbage dumpster, bookstore, cafes, a bridge, and our greatest achievement, at 20 feet below the sidewalk with the audience watching through a large grate. *Asphalt Jungle Shorts*: where the lines between theatre and reality are beautifully blurred.

## The Company

**Flush Ink Productions** is a producing theatre company located in Kitchener, Ontario. It was founded in 2006 by Artistic Director, Paddy Gillard-Bentley. Since its beginnings, it has evolved into a theatre company that challenges the boundaries of traditional theatre; specializing in site-specific and environmental theatre. Flush Ink was incorporated in 2008 under the name Flush Ink Performing Arts.

Over the years, Flush Ink Productions has established several unique projects: *Asphalt Jungle Shorts*, *She Speaks*, *Unhinged Festival of Disturbing Theatre*, and *Urban Scrawlers*. They've also produced several full-length plays including *Accidental Fish*, *Shaking the Dew from the Lilies* and *Shaking the Trees*. They toured Ireland in 2016 with *A Rose Upon the Blood*.

## The People

Artistic Director & Playwright  
**Paddy Gillard-Bentley**

Videographer  
**Carlos Parada**

Directors  
**Maria Colonescu &  
Paddy Gillard-Bentley**

Playwrights  
**Mark L. Burris  
Jessalyn Broadfoot  
Maria Colonescu  
Christine Emmert  
L.D. Garver  
Paddy Gillard-Bentley  
Dana Hall  
Matthew Hanf  
Mark Harvey Levine  
Karin Fazio Littlefield  
Raven Petretti  
Taras Rudyi  
Jenn Weatherall**

Players  
**Helen Basson  
Sam Bentley  
Maria Colonescu  
John Dibben  
Deb Huggins  
Kae Mills  
Taras Rudyi  
Kalene Ticknor-Malton  
Andre Furlong**

## SPECIAL THANKS & ACKNOWLEDGEMENTS

City of Kitchener, Neruda Arts, Tamasha Bar & Indian Kitchen, Verdexus.

# Ni Nagamoon: A Cultural Sharing Workshop

Nicole Joy-Fraser  
(St. Catharines, Ontario)

Saturday, September 27, 10:30am & 2pm  
Sunday, September 28, 10:30am

70min

Schneider Haus  
(Rain venue: Kitchener City Hall)

FREE

A Carousel Players  
touring production.

## Performance notes:

This presentation includes  
the traditional practice of smudging.

*Ni Nagamoon* (Neheiywak for “my song”) is a First Nation cultural sharing created and performed by Niagara-based performing artist, Nicole Joy-Fraser.

Through storytelling and original hand drum songs, Nicole shares her Anishnaabe teachings, based on her journey and reclamation of Indigenous heritage.

Participants are invited to use shakers and rattles to join Nicole in the music making and whenever possible, *Ni Nagamoon* will be held outdoors, with participants sitting on the ground, reconnecting with Mother Earth.

## The Company

**Nicole Joy-Fraser** is a Niagara based, Community Helper and Multidisciplinary artist with Euro Settler and Nehiyaw/TsaTine/Métis bloodlines from Horse Lake First Nation, Alberta. For over 25 years she has been storytelling for stage and screen, across Turtle Island and beyond, and has worked with many celebrated companies such as The Stratford Festival, The Shaw, Mirvish, Souleppier, Theatre Aquarius, CBC, CBS, BBC and Telefilm. She was recently nominated for a Dora award with the company of *Canoe* for Outstanding Ensemble in the Opera division and was awarded Outstanding Achievement in the Performing Arts in 2020 by Niagara's Celebration of Nations. As a proud Bear clan, 2Spirit matriarch, Hand drum carrier and Sixties Scoop witness, supporting each other through healing and the Indigenous arts continues to be a passion of Nicole's and she is grateful to the Anishnaabeg and Haudenosaunee communities that have been guiding her urban Indigenous reclamation. Nicole has had tremendous support from Carousel Players over the last

decade as a theatre creator; she was artist in residence in 2020 with previous credits; *Peg and The Yeti*, *This Will Be Excellent* and *The Incredible Adventures of Mary Jane Mosquito*. Ni Nagamoon comes with much encouragement from her Mentor and co-collaborator Monica Dufault. Kinānaskomitin to all my relations.

**Carousel Players** is one of Canada's oldest and most respected professional theatre for young audience companies.

Founded in 1972, Carousel has performed more than 220 productions to over 2.8 million children, in schools, community venues, and performing arts centres across Southern Ontario, across Canada, and even as far away as England and Japan.

Carousel Players is committed to the development of new work and the production of theatre that entertains and challenges young audiences.

Carousel Players sees first-hand how live theatre helps children develop artistic awareness, learn vital life skills, and develop a sense of well-being. They ensure that their performances, summer theatre camps, and classroom programs are affordable for all children regardless of their socio-economic status or situation.

## The People

### Artists

Creator & Performer

**Nicole Joy-Fraser**

with support from **Carousel Players**



## The Quiet Power of Personal Things

Kate Kamo McHugh  
(Waterloo Region, Ontario)

Saturday, September 27, 12pm  
Sunday, September 28, 2pm

70min

Schneider Haus  
FREE

### Content warnings:

May include conversations about cultural trauma  
pertaining to displacement, systemic oppression,  
and racism.

Bring an object, a memory, a scrap of something once loved (or still loved!) from your personal or family archive to this participatory show-and-tell-style workshop led by dance and theatre artist Kate Kamo McHugh.

The artist will begin the workshop with a short performance connected to the wheatpasted posters made as part of *In this act of burial*. These posters were created in collaboration with Natalie Vuong.

After the performance, participants are invited to gather around the kitchen table in Schneider Haus to share stories about their family objects and activate the kitchen table as a site for gathering.

Rooted in storytelling and practices of care, the workshop invites reflection and roundtable sharing to realize the quiet power of personal things, while considering the tension between Regional and personal archives.

### The Company

**Kate Kamo McHugh** (Instagram: @kate.k.mch) is a dance and theatre artist born and raised in Elmira, Ontario, exploring migration, belonging, and the intersection of art and care.

Trained as an urban planner, **Shalaka Jadhav** (Instagram: @shalaks\_j) currently practices as an independent researcher, writer, and curator.

With a background in ecology, **Natalie Vuong** (Instagram: @poppyisdesigning) takes a place-based approach to her graphic design practice, situated in Kitchener, ON.

### The People

Creator & Performer

**Kate Kamo McHugh**

Producer

**Shalaka Jadhav**

Artistic Collaborator & Graphic Designer

**Natalie Vuong**

### Special Thanks & Acknowledgements

With support from Textile in collaboration with the Region of Waterloo Museums and Archives at Ken Seiling Waterloo Region Museum, Schneider Haus National Historic Site and McDougall Cottage Historic Site as part of *In this act of burial*, conceived and curated by Shalaka Jadhav.

Kate Kamo McHugh gratefully acknowledges support from the Japanese Canadian Legacies Society (JCLS).


Caregiving support for *The Quiet Power of Personal Things* is supported in part by Balancing Act Canada as part of the Level UP! Initiative. Balancing Act Canada supports artist parents and caregivers in Canada, by advocating for greater equality, accessibility, and inclusion within the arts workforce.

To our families,  
for insisting on our survival.



# Black Bunker

Syrus Marcus Ware  
(Toronto, Ontario)



Tuesday, September 23, 3-5pm

120min

Gaukel Block, Container #7

FREE

Presented by CAFKA  
(Contemporary Art Forum Kitchener + Area).

*BLACK BUNKER* imagines a near future wherein Black people have survived and managed to save cultural items—stories, books, films, music, food—in a bunker on the edge of the abandoned city.

Come visit and add to the archive of things about Black life in these times that we don't want to forget. Drop in for a portion or stay for the duration of this interactive installation by artist, activist, and scholar Syrus Marcus Ware.

## The Company

Syrus Marcus Ware is an Assistant Professor at the School of the Arts, McMaster University. His research creation practice spans drawing, installation, and performance, and considers social justice frameworks and Black activist culture. His work has been shown widely, including solo shows at Tangled Art + Disability in 2022 (Random Access Memory), Grunt Gallery in 2018 (2068:Touch Change) and Wil Aballe Art Projects in 2021 (Irresistible Revolutions). His work has been featured as part of the inaugural Toronto Biennial of Art in both 2019 and 2022 in conjunction with the Ryerson Image Centre (Antarctica; Ancestors, Do You Read Us?: Dispatches from the Future and MBL:Freedom), as well as for the Bentway's Safety in Public Spaces initiative in 2020 (Radical Love).

Syrus' recent curatorial projects include *And the Spaces Between Us Smiled* for Nuit Blanche, Central Zone (City of Toronto, 2024), *That's So Gay* (Gladstone Hotel, 2016-2019), *Re:Purpose* (Robert McLaughlin Gallery, 2014) and *The Church Street Mural Project* (Church-Wellesley Village, 2013). Syrus was co-curator of *The Cycle*, a two-year disability arts performance initiative of the National Arts Centre (NAC) with Dr.

Sarah Garton Stanley. He is part of the inaugural curatorial team for the NAC's National Creation Fund.

Syrus is a co-founder of Black Lives Matter - Canada and the Wildseed Centre for Art & Activism. He is the innovator of the Wildseed Black Arts Fellowship, the Put Your Roots Down Residency and the Black August Residency. Syrus is a past co-curator of Blackness Yes!/Blockorama, the largest and longest running programming at the Pride Toronto Festival.

CAFKA (Contemporary Art Forum Kitchener + Area) is a non-profit and charitable artist-run organization presenting a free biennial exhibition of contemporary art in the public spaces of Waterloo Region, celebrating 25 years of continuous operation in 2026. Between biennial exhibitions, CAFKA presents thought-provoking lectures and provides professional development opportunities for the local arts community. CAFKA takes art outside of the gallery and presents it in public places to foster community connections, record our stories, and enjoy the common spaces we all share.

## The People

Director

**Syrus Marcus Ware**

## Special Thanks & Acknowledgements

Created for CAFKA.25: Field Guide to the Understory and supported by the Arts Fund and Fung Family Fund all held at Waterloo Region Community Foundation.

# Do You See What I See?

Bangishimo & Gary Kirkham  
(Waterloo Region, Ontario)

Wednesday, September 24  
to Sunday, September 28

Conrad Centre and Registry Theatre Lobbies,  
Square Peg Box Office & Event Space

FREE

Content warning  
& performance notes:

Cultural trauma.

To view the images for *Do You See What I See?*, open your phone or tablet's camera and scan the QR code beside the portrait. Tap the link that appears to open the artwork in Adobe Aero.

Hold up your device and point it at the portrait—the altered image will shift to reveal the original photograph in Augmented Reality.

If you don't have the Adobe Aero Reader, the QR code will prompt you to download the program.

Tip: Make sure you have a stable internet connection and allow your browser to open Aero when prompted.

Artists Bangishimo and Gary Kirkham transform the words of students from the Ross MacDonald School for the Blind into powerful illuminated portraits. Each glowing image reveals how the students experience the world—blurred, shadowed, or darkened by blindness. But with a phone or tablet, Augmented Reality peels back the distortion, uncovering the sharp, original photo. Inspired by the students' declaration, "When I go out, I'm the blind kid, but I'm so much more," the installation challenges us to see beyond disability and meet these young people in all their richness, strength, and individuality.

These thought-provoking installation portraits can be experienced before performances at various festival venues throughout IMPACT 25.

## The Company

**Bangishimo** (They/Them) is an IndigiQueer Anishinaabe photographer originally from Couchiching First Nation. Bangishimo is a community organizer, educator, and advocate. Their focus is creating space for marginalized communities to come together allowing voices to be heard. Their advocacy and photography has allowed them to visit over sixteen countries; taking photos and sharing the stories of those they meet along the way.

**Gary Kirkham** is a locally based professional artist working in light installations and theatre performance. His work has been seen extensively across Canada and internationally. The majority of the work in Gary's 40 year long career has been in collaboration with other artists.

## The People

Creators

**Bangishimo & Gary Kirkham**

# IMPACT 25 INDUSTRY CONFERENCE: MOVING BEYOND ALLYSHIP

What does it mean to move “beyond allyship”? How do we challenge our approaches to art-making, collaboration, and creating space? This year’s conference discussions will explore collaboration and accessibility as it relates to artists, audiences, and the wider community.



## CONFERENCE PASSES & DAY PASSES

Conference passes available at [ticketscene.ca/events/54824](https://ticketscene.ca/events/54824).

September 25, 26, 27 » 10am-4pm

Conrad Centre for the Performing Arts – Blair Hall

## DAY 1 – THURSDAY, SEPTEMBER 25

Presented in partnership with **O:se Kenhionhata:tie Land Back Camp**

Both of today’s sessions will be facilitated by **Pam Patel** – Artistic Director (MT Space)

### 10am–12pm | Session 1: In Conversation with Land Back

Land Back movements across Turtle Island, and globally, are complicated by layers of politics both in relationship to government and within activist groups. The IMPACT 25 Conference opens in conversation with the founders of O:se Kenhionhata:tie Land Back Camp as we unpack the barriers to accessing space – both physically and otherwise – within the context of Waterloo Region.

Panelists: **Amy Smoke & Bangishimo** – Founders (O:se Kenhionhata:tie Land Back Camp)

### 2pm–4pm | Session 2: Towards Braiding

The conversation continues from the morning as we further unpack relationships between Indigenous and non-Indigenous groups, delving into partnerships with venues, municipalities, and other arts organizations. Inspired by the publication, *Towards Braiding* by Elwood Jimmy and Vanessa Andreotti, this session asks until what point do we “educate”, and at what point is it necessary to walk away?

Panelists: **Amy Smoke & Bangishimo** – Founders (O:se Kenhionhata:tie Land Back Camp) | **Cynthia Lickers-Sage** – Executive Director (Indigenous Performing Arts Alliance) | **Clayton Windatt** – Curator, Multi-Arts Performer, Filmmaker | **Lisa Cooke Ravensbergen** – Creator (*The Seventh Fire*)

## DAY 2 – FRIDAY, SEPTEMBER 26

Presented in partnership with **SOUND OFF** and **Phoenix the Fire**

Both of today’s sessions will be facilitated by **Chris Dodd** – Artistic Director (SOUND OFF Festival) & **Gaitrie Persaud** – Executive Director (Phoenix the Fire).

### 10am–12pm | Session 3: Accessibility for the Stage

Join professional Deaf artists **Chris Dodd** (SOUND OFF) and **Gaitrie Persaud** (Phoenix the Fire) for a discussion on the practical integration between hearing and Deaf theatre artists and organizations. Rooted within our cultural practices and our lived experiences, we will discuss accessibility for the stage from both the perspective of the audience and that of the performer, along with practical tips.

### 2pm–4pm | Session 4: Best Practices, Bad Practices

Join **Chris Dodd** (SOUND OFF) as he leads a panel discussion with Deaf artists and community members as they delve deeper into the conversation surrounding access, equity, fairness and integration. In parallel with the conversations from Day 1, we ask ourselves – and each other – when do best practices become bad practices?

Panelists: **Anselmo DeSousa** – Actor, ASL (American Sign Language) Master/Coach/Consultant, Filmmaker | **Sage Lovell** – Artist, Writer, Educator, Entrepreneur | **Gaitrie Persaud** – Executive Director (Phoenix the Fire) | **Jaideep Goray** – Theatre Artist & Advocate | **Natasha (Courage) Bacchus** – Multi-Disciplinary Artist & Deaf Consultant

## DAY 3 — SATURDAY, SEPTEMBER 27: A TIME FOR REFLECTION

### 10am–12pm | Session 5: Sharing Circles

After two days of candid and vulnerable conversations, pointing to our own inherent biases and the flaws within the structures that surround us, we open space to share our emotions, thoughts and ideas in small group sharing circles that will be facilitated by active listeners from MT Space – hoping to simultaneously model what holding space for ourselves and each other can mean.

Active Listeners: **Pam Patel** – Artistic Director (MT Space) | **Hiyam Mahrat** – General Manager (MT Space) | **Bó Bárdos** – Company Manager (MT Space) | **Fitsum Areguy** – Board Member (MT Space) | **Gaya Bin Noon** – Close Supporter & Ally (MT Space)

### 2pm–4:00pm | Session 6: Concluding Plenary

Following the morning's small group sharing circles, we invite you into a concluding discussion with O:se Kenhionhata:tie Land Back Camp, SOUND OFF Festival and Phoenix The Fire as we open up space to be vulnerable, share our reflections, and envision how to move beyond allyship together.

Panelists: **Amy Smoke & Bangishimo** – Founders (O:se Kenhionhata:tie Land Back Camp) | **Chris Dodd** – Artistic Director / SOUND OFF Festival | **Gaitrie Persaud** – Executive Director (Phoenix the Fire) | **Pam Patel** – Artistic Director (MT Space)

## FUNDER & GRANT INFO SESSIONS

Wednesday, September 24 to Friday, September 26, 4pm–5pm

Conrad Centre for the Performing Arts – Board Room

FREE

### Ontario Arts Council Info Session

Wednesday, September 24, 4pm – 5pm

In this session, we will dive into theatre grant opportunities at the OAC, assessment and evaluation, and the granting cycle. We will explain project grants available for individuals and collectives/companies and how to prepare your application. Participants are encouraged to bring their laptops/hard copy applications.

Presenter: **Daniel Carter**, Theatre Officer, Ontario Arts Council

## Canada Council for the Arts Info Session

Thursday, September 25, 4pm – 5pm

Join us for an information session where we'll introduce you to the Canada Council's newly updated portal and improved funding programs.

Whether you're a returning applicant or exploring our opportunities for the first time, this session will guide you through the refreshed portal interface, helping you browse and navigate funding opportunities with ease.

We'll highlight key changes to our programs, designed to better support artists, groups, and organizations across Canada. You'll also get a walkthrough of helpful web resources to support your application process and stay informed.

Presenters: **Noora Sagarwala**, Program Manager, Arts Across Canada & Abroad (Canada Council for the Arts) / **David Phu**, Program Officer, Explore and Create (Canada Council for the Arts)

## Roundtable Discussion about the Arts Ecology

Friday, September 26, 4pm – 5pm

This roundtable explores the interdependencies in the arts ecology — a dynamic network of artists, arts organizations, funders, presenters, and arts service organizations (ASOs). Together, we'll examine how these interconnections shape the cultural landscape and how deeper understanding of this ecosystem can inform values-driven relationship-building and market development.

Through open dialogue, we will consider how aligning with others who share your mission and vision can lead to impactful collaborations and foster opportunities for touring, co-productions, audience engagement, and long-term sustainability.

Discussion themes will include:

- » Understanding the roles and relationships within the ecosystem
- » Identifying values-aligned collaborators and partners
- » Strengthening networks to support career growth and market development
- » Leveraging interdependencies for touring, co-productions, and audience development

Facilitators: **Pam Patel**, Artistic Director, MT Space / **David Barnard**, Program Advisor, Canada Arts Presentation Fund (Canadian Heritage) / **Noora Sagarwala**, Program Manager, Arts Across Canada & Abroad (Canada Council for the Arts)

## REGISTRATION

Register for sessions: [ticketscene.ca/series/1536](https://ticketscene.ca/series/1536).



## Leaders of Today

MT Space Young Company  
(Waterloo Region, Ontario)

Sunday, September 28, 2pm to 4pm  
Conrad Centre for the Performing Arts – Blair Hall  
FREE  
Presented in partnership with  
YMCA of Three Rivers.

Building from MT Space's Newcomer Youth Theatre Project, an after-school theatre program for multi-language learning high school students in partnership with the YMCA of Three Rivers, the Young Company brings together newcomer, immigrant, and refugee youth for a more intensive theatre process of workshops and sharing of lived experiences.

This year's Young Company includes a group of 15 youth participating in workshops over the summer with guest facilitators and engaging in intercultural dialogue with each other. During IMPACT 25, the youth will continue these conversations and experiences as they move through the festival together, taking in relevant and urgent work by artists of the diaspora and collecting their reflections to create a unique theatre showcase that will be presented in October as part of the SSHRC-funded Staging Better Futures national program, in which MT Space is part of the Waterloo Cluster.

Staging Better Futures is a community engaged, knowledge sharing project to design interventions into institutional structures that currently act as barriers to anti-racism, equity, diversity, and inclusion in post-secondary theatre education.

To build on their experiences during IMPACT 25, the Young Company will be hosting a conference session to further the discussion. We invite you to join us as these youth share their insights, tell their stories, and facilitate us in dialogue as the leaders of today.

### The People

Lead Facilitator

**Lily Gyamfi-Kumanini**

Guest Facilitators

**Kate Kamo McHugh , Angela Onuora,  
Hiyam Mahrat, Sleman Aldib**

Students

**Isabella Alvarez**

**Reaiah Calvin**

**Yeva Chudova**

**Fatima Cuma Elhamed**

**Farkhondaeh Eshrafi**

**James Irakoze**

**Esin Kecheci**

**Paolo Gerard Manese**

**Alex Tawananyasha Mubaiwa**

**Shahala Nabizada**

**Alisson Hanna Leon Pina**

**Paula Valentina Rodriguez Proan**

**Israel Oghenefejiro Samson**

**Anuvrinda Suvarnakumar Ramya**

**Bhanumithra Suvarnakumar Ramya**

**Elim Teklay**

**Farnia Bahadori Toulabi**

# Festival Bar

Multiple Acts & Great Conversations (Waterloo Region)

September 23-28 » TAMASHA Bar + Indian Kitchen

Free Admission

The festival experience doesn't have to end once you walk out of the theatre. Join us every night as we congregate at our designated IMPACT Festival Bar.

The Festival Bar, serving food and drinks, will be open every night of IMPACT. Wrap up a night of theatre with good food, good conversations, and excellent late-night programming!

Passholders who show their badge will receive a 10% discount on menu items from September 23-28, 2025.

## IMPACT 25 Custom Drinks by TAMASHA

### 01 – Lava Soul (*Shot*)

A sweet and spicy drink that starts with a fiery kick and mellows into sweetness. Symbolizes resilience and power.

### 02 – Smokey Amber (*Drink with smoke*)

A layered cocktail with tartness, spice, and smokiness from Indian spices like cinnamon and star anise. Ends with sweet and spicy undertones, including Tabasco for extra heat.

### 03 – Blushing Peace (*Mocktail*)

A fizzy, minty, refreshing drink with a sweet base and a hint of spice. Described as balancing power and goals.



## The Stack

Tuesday, September 23 » 10:00pm-12:00am

The Stack is a jazz fusion band originating from Wilfrid Laurier University. Known for their dynamic improvisation and tight rhythmic interplay, the band blends elements of traditional jazz, funk, and modern fusion. The group features Jude Leynes on drums, Jonah Peters on saxophone, Andrew Guérin on bass, and Lorelei Ye on keys. Together, they craft a sound that is both rooted in classic jazz traditions and forward-looking in its experimentation. Formed through a shared love of groove and spontaneity, The Stack brings high energy and creativity to every performance.

## Music, Drag, & Literal Trash! with Janice Jo Lee

Wednesday, September 24 » 10:00pm-12:00am

Janice Jo Lee is a talented musician-poet-clown who writes about climate grief, ancestry and community. She will play original groovy folk music with guitar, trumpet and jjanu drum, joined by Y Josephine on cajon and vocals. There will be drag performances by Scotty Kim and Andres Amor.

Special performance by Literal Trash! A literal bag of trash with thoughts and feelings (and sneakers to wander out of alleyways and into your personal space). It is very, very sorry.

## Eric Jackson & Willow River

Thursday, September 25 » 10:00pm-12:00am

Eric Jackson & Willow River blend alternative country, bluegrass, and folk/Americana to craft songs that feel timeless and rooted in harmony-rich storytelling.

Based in Ontario's Waterloo Region, their name honors the Indigenous heritage of the Grand River and Eric's indigenous roots. Formed in 2021, the band is known for three- and four-part vocal harmonies, acoustic instruments, and music that sticks with you.

Their sound, often compared to The Eagles, carries an easy, earthy energy that resonates in intimate venues and festival stages alike. Above all, they create music that invites exploration, comfort, and a deep connection to home.



PHOTOS  
TAMASHA Interior: Yazan Maarouf;  
The Stack: Unknown; Janice Jo Lee: Unknown;  
Eric Jackson & Willow River: Ashley Marquardt

# Festival Bar (continued)

## Drag (Night of) Stars, hosted by Sasha Tease

Friday, September 26 » 10:00pm-12:00am

As a special treat for Impact 2025 local drag leader, the nonbinary bombshell themselves, Sasha Tease will be hosting an interactive and engaging drag show filled with lip syncing, live singing, dancing, acting, props & nonstop theatrics! After all, you can't have a theatre festival without drama, and no one brings the drama quite like a cast of drag artists! Speaking of the cast, this show has a fabulous lineup with performances from Melona, Dr. Dirty Digoonious, Yu Reinas, and of course your host Sasha Tease. Bring your friends and tips, but most importantly bring some main character energy. The drag performers are the stars for the night, but if you are lucky they might be willing to share the spotlight.

## Party with DJ Yazzy

Saturday, September 27 » 10:00pm-12:00am

DJ Yazzy is an award-winning DJ with over 15 years of experience and a proud owner of Exclusive Vibez Weddings & Events. Deeply rooted in the Kitchener-Waterloo music scene, he has performed at city festivals, community celebrations, and downtown venues, becoming a familiar name in the region's cultural heartbeat. In addition to weddings and events, Yazzy is dedicated to teaching DJ'ing and music, inspiring others to discover the creativity and joy that sound brings.

## Closing Night – Open-Mic and Karaoke Night

Sunday, September 28 » 10:00pm-12:00am

Join us as we wrap IMPACT 25 with a version of MT Space's TELL: an open-mic coffeehouse-style event that invites all to take the stage and share their art. This TELL will have the theme of a karaoke party, so come on down to Tamasha with your favourite song and celebrate another great festival with friends, artists, and community!



## MT SPACE AT SQUARE PEG

### We are 'filling the space' at Square Peg!

MT Space and IMPACT 25 have made Square Peg their home base for all of September, making it a vibrant space for community, storytelling, and connection—plus sweet merch pop-up and festival box office!

From installations to workshops to artisanal shopping experiences, thank you for helping us re-imagine Square Peg as a space of belonging—a space that brings different communities together to create a community of difference.

September 23-27

220 King Street West, Kitchener

# MT SPACE & IMPACT FESTIVAL STAFF

## MT SPACE & IMPACT

Artistic Director . . . . .	Pam Patel
General Manager . . . . .	Hiyam Mahrat
Company Manager . . . . .	Bó Bárdos
Associate Producer . . . . .	Yazan Maarouf
Apprentice Artistic Director . . . . .	Nada Abusaleh
Logistics Coordinator . . . . .	Maddie Cranston
Marketing & Outreach Manager . . . . .	Phi Doan

## IMPACT

Production Manager . . . . .	Cameron Slipp
Box Office Coordinator . . . . .	Maria Kouznetsova
Volunteer Coordinator . . . . .	Anjali Shankar
Marketing Assistant . . . . .	Foufou Nazer
Production Assistant . . . . .	Jubran Mansour
Admin Assistant . . . . .	Sophie Corbett
Assistant Production Manager . . . . .	Gordon Simmons
Production Coordinator . . . . .	Jasmine Rajaballey
Festival Stage Manager . . . . .	Yansshi Rughani
Photographer . . . . .	Andy Wright

## SUPPORT

Bookkeeper . . . . .	Suzanne Langdon
Copyeditor . . . . .	Gaya Bin Noon
Creative Services & Graphic Design . . . . .	Nichol Comyn

## IMPACT Technical Team

Production Manager **Cameron Slipp**  
 Technical Director **Gord Simmons**  
 Festival Stage Manager **Yansshi Rughani**  
 Production Coordinator **Jasmine Rajaballey**  
 Production Assistant **Sarah Slipp**  
 Lead, Conrad Centre **James Agathos**  
 Lead, Registry Theatre **Noah Snow**  
 Technician **Rafik Alsamkarry**  
 Technician **Pascal Simmons**

## Volunteers

Big thank you to all our wonderful volunteers who make everything possible, you know who you are!

## MT Space Board of Directors (2025-26)

Chair	David Morneau
Treasurer	Jenna Winter
Secretary	Fitsum Areguy
Director	Janine Giovinnazzo
Director	Fanny Villarte-Croce



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