

# TORONTO IS AWESOME

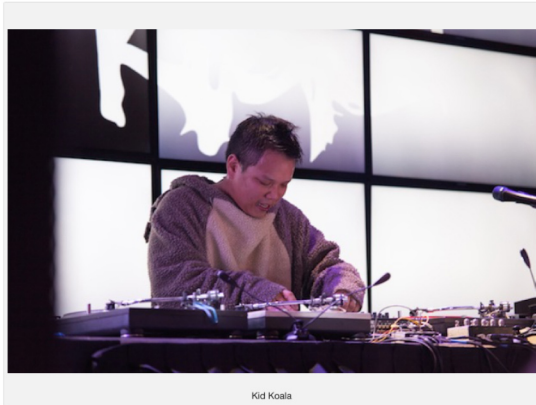
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## Luminato 2015 Festival Highlights

Written by Joel Levy on June 18th, 2015 / 0 Comments

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Kid Koala

### June 19 – MUSIC – Festival Cabaret Series: Kid Koala's Satellite Concert

Kid Koala will present an innovative collection of dreamy, atmospheric tracks composed especially for this event.

In this latest live experience – a performance inspired by an interstellar journey that separates two lovers – the audience is seated in fours at stations equipped with a turntable, effects box and a small crate of colour coded vinyl records. Through subtle coloured lighting changes in the room, the audience is cued to play along. The audience is an integral part of the show, accompanying Kid Koala to create an “ambient vinyl orchestra,” melding their individual strains into a fluid body of sound. Kid Koala’s ambition is to have dozens of harmonized turntables create a unique, uplifting, dynamic evening of light and music.

This is the third in a trilogy of popular Kid Koala “quiet time” events at Luminato Festival including 2013’s Space Cadet Headphone Concert and 2014’s widely acclaimed Nufonia Must Fall Live.

### June 20 – THEATRE – 7 Monologues – Who killed Spalding Gray?

Daniel MacIvor and Daniel Brooks – On the weekend of January 11, 2004, celebrated American monologist Spalding Gray ended his life by jumping off the Staten Island Ferry in New York. That same weekend, on the other side of the country, acclaimed Canadian playwright and Governor General Award-winner Daniel MacIvor was spending three days in California in a series of sessions with a man who had offered to save his life. Linking these two real stories is a fiction derived from the obsessions of Gray and the inventions of MacIvor about a man named How who had forgotten how to live. A solo performance about truth and lies and the four most important things in life, from one of our country’s most noteworthy playwrights.

### June 21 – FOOD – A Celebration of Indigenous Pan American Food

Luminato Festival’s annual celebration of food adds some indigenous and Pan American flavour this year. Spend the summer solstice at the Festival Hub, celebrating the indigenous ingredients that form the heart of Pan American culture and cuisine. Follow the odyssey of each ingredient’s journey from its origins around the globe to today in Toronto, and sample 12 culinary wizards’ unique interpretations of these elements for a Pan American twist on a Father’s Day brunch.

Working with food writer and researcher **Mary Luz Mejia**, Luminato Festival is creating an exciting list of the hottest indigenous and Pan American chefs from Toronto including **Jose Hadad** (Mad Mexican), **Claudia Gaviria-Abt** (Cruda Café), **Paola Solarzano** (Santo Pecado Catering), **Ivana Tarazona** (Celestini), **Natalia Martínez**, **Carlos Fuenmayor**(Sabrosito), **Felipe Faccioli** (MATA Petisco Bar), and **Michael Sacco** (Chocosol), Tom Filippou (President’s Choice® Cooking Schools), and **Kai Zyaniuk**, (City Gourmet Catering).

Photo: Indigenous Pan American Food

The brilliant collision of indigenous cultures continues through the night with two Aboriginal singer-songwriters: Juno Award-winner **Leela Gilday** and Independent Music Award-winner **Martha Redbone** at the Festival Garden Stage.

Join *Wexlus* editor-in-chief **Jon Kay** and three of Toronto’s most celebrated food gurus – **John Bil**, seafood expert and co-founder of Toronto’s Honest Weight, **Alissa Hamilton**, author of *Got Milked*, and **Joshna Maharaj**, Assistant Director of Food Services & Executive Chef at Ryerson University – as they dispute the very nature and purpose of food in a spirited Oxford Union-style debate. Moderated by Luminato Festival Food Curator **Mary Luz Mejia**. **We Are What We Eat: Oxford Union-style Food Debate** begins at 3:00 PM.

### June 22 – MUSIC – Music of Mexico

Distrito Federal Chilango Power Ska Punk meets Chiapas Mexico Message Music

Quique Escamilla

Modern-day troubadour Quique Escamilla is a multi-instrumentalist, singer-songwriter and producer living in Toronto. Since his arrival in 2007, he has rapidly become a rising star on the Canadian music scene, breaking down language barriers through his powerful voice and passionate delivery while fusing traditional Mexican styles of music such as ranchera and huapango with modern sounds of rock, reggae, ska, pop, jazz, cumbia, bolero and a variety of other Latin American rhythms. His lyrics carry powerful messages that are inspired by and support various social and political issues. Escamilla won the 2015 Juno Award for World Music Album of the Year.

Los de Abajo

As distinctive as ever, this band from Mexico City has built a distinctive fusion of regional music and was championed early on by David Byrne, who signed them to his label Luaka Bop. Since then, the band has won a BBC award, toured extensively and added numerous influences and styles to their already-diverse palette, including Balkan styles, ska, reggae, hip hop and more.

Pop stars sync steps with 10 high school colour guard teams from across North America in Contemporary Color: an epic, arena-scale staging of sport, music, dance and culture.

Taking Heads founder, Rock and Roll Hall of Fame inductee and Luminato Festival alumnus David Byrne shares the stage with Canada’s own Nelly Furtado and an extraordinary array of talent including How to Dress Well, Devonté Hynes, Zola Jesus, Nico Muhly and Ira Glass, St. Vincent, tUnE-yArDs, Lucius and Ad-Rock + Money Mark of Beastie Boys fame; plus 350 performers and an all-star 15-piece band to create 100-minutes of sabre-spinning, flag-flipping, sequin-studded spectacle.

### June 24 – DANCE – Malpaso Dance Company

Cuba’s hottest contemporary dance company shares a little slice of Havana in a sparkling program of movement and music

CANADIAN PREMIERE

In 2012, Malpaso Dance Company burst on to the contemporary dance scene delighting audiences with their refined technique and youthful energy.

Based in Havana and founded by Osnel Delgado, Dailelys Carrazana and Fernando Sáez, 10 talented young dancers from Cuba’s premiere dance schools and companies create work that embodies the country’s rich dance tradition and illuminates the untapped passion that defines Cuban life. Known for their extraordinary skill and pristine technique, this sparkling dance company features a different repertoire each night over a three-night run that feels immediate and vital.

*In 24 hours and a dog, an invisible canine doggedly follows the dancers, forcing them to keep pace in a hectic world to music written and performed live by Grammy Award-winning Cuban-American jazz composer Arturo O'Farrill. Despedida, also by Delgado with an original score by O'Farrill, is about the constant departures in life and the different forms they take.*

*Porque Sigues (Why You Follow), featuring celebrated New York choreographer Ronald K. Brown's signature blend of African, Cuban and Western dance, explores beats and rhythms within music and our bodies, while acclaimed American ballet choreographer Trey McIntyre brings Under Fire, an intimate and poetic portrait of renewal after destruction.*

#### **June 25 – FILM – My One Demand**

*A live, interactive film about unrequited love shot on the streets of Toronto with a local cast by internationally renowned UK artists BLAST THEORY*

*On June 25, 26, and 27, Toronto's streets become an open-air, interactive film studio for audiences worldwide with My One Demand, a film about unrequited love shot live with a Torontonians cast. Filmed in a single continuous shot and live streamed, My One Demand is an interactive film that follows seven people as they embark on a journey across Toronto.*

*Created by internationally renowned UK-based artist group Blast Theory, and featuring Faisal Butt, Sascha Cole, Clare Coulter, Gia Nahmens, Julian Richings, Brielle Robillard, Max Sebastián, and Maggie Huculak as the narrator, audiences watch and interact with the cinematic journey as the film unfolds in real-time from mobile devices inside the movie theatre or from their tablets or computers at home.*

*Starting with a baby in the arms of a woman walking out of Toronto General Hospital, the camera follows one person at a time as they move through the city as the sun sets. Each of the people followed is older than the person before and each person is very different from the next, reflecting the cultural diversity of the city. The seven people walk across intersections and down sidewalks, finding unexpected short cuts and vantage points. They might drop into a dingy bar for a shot of whisky or wriggle through a hole in the fence to huddle on a wasteland. And when each of them meets the next person, we see their encounter unfold live.*

*As these people walk on, a narrator tells the audience her own story of unrequited love, a story that hovers between the past, the future, and the present. All the while audiences watching the stream live online interact with the action happening on screen, taking the form of ghostly presences in the story.*

*While a camera crew follows each performer on their journey, the Blast Theory team will be in a control room in Toronto, overseeing all technical aspects of the production and receiving information from 1,000 online viewers who have subscribed to receive an interactivity access code.*

*My One Demand is part of Live Transmission, a collaboration project between The Patching Zone (NL), Blast Theory (UK), Translocal (FI) and Ontario College of Art and Design University (OCAD U), (CA) with the support of the Culture Programme of the European Union.*

#### **June 26 – THEATRE – Apocalypse**

*1000 performers. 1 epic experience.*

*Produced by Luminato Festival*

*Acclaimed Canadian composer R. Murray Schafer's Apocalypse brings Toronto to life, then to death, then to life again under the direction of Lemi Ponifasio.*

*Performed in full for the first time since its world premiere in 1980, Schafer's epic musical voyage is written in two parts: John's Vision, a meditation on the world ending in chaos; and Credo, a revolutionary ascension to order.*

*In one of the largest performance events Toronto has ever seen, Apocalypse blends professional and amateur talents in a cast of 1,000 local singers, musicians, conductors, actors and dancers to create an unprecedented feast for the eyes, the ears and the soul.*

*Toronto conductor David Fallis brings Schafer's signature soundscapes to life, leading a team close to 20 conductors and their ensembles on stage to rejoice in humanity's potential for rebirth in a celebration of life and hope, with solo performances from multi-disciplinary artist Nina Arsenault, Tony Award-winner Brent Carver, dancer Denise Fujiwara, Polaris Prize-winner Tanya Tagaq, rising New Zealand opera star Kawiti Waetford, and the voice of renowned performance artist Laurie Anderson.*

*Following Ponifasio's debut at the 2014 Luminato Festival with his Company MAU and Stones In Her Mouth, called a "brilliant, must-see performance" by The Globe and Mail, Ponifasio brings Schafer's vision to the stage in an empire of sound and movement with one of Luminato Festival's most ambitious productions yet.*

#### **June 27 – MUSIC – New Canadian Music Series**

*Enjoy a daily showcase of the brightest Canadian talent, live at the Festival Garden Stage from June 20 to June 28. Come down after work, grab a drink and a bite to eat and get to know Canada's next generation of up-and-coming musicians.*

*This series runs every day. Here is the lineup.*

*Saturday, June 20 6:00 PM Kinnie Starr  
8:00 PM Steph Cameron  
Sunday, June 21 6:00 PM Cris Derksen  
8:00 PM Binaeshee-Quae  
Monday, June 22 6:00 PM Irene Torres & The Sugar Devils  
8:00 PM Café Con Pan  
Tuesday, June 23 6:00 PM Eliana Cuevas  
8:00 PM Roberto Riverson Group  
Wednesday, June 24 6:00 PM Falana  
8:00 PM Wolf Saga  
Thursday, June 25 6:00 PM Arsenal  
8:00 PM Ascot Royals  
Friday, June 26 6:00 PM Selena Evangelina  
8:00 PM Jessica Mitchell  
Saturday, June 27 6:00 PM Aline Morales  
8:00 PM Flavia Nascimento  
Sunday, June 28 6:00 PM Emily Reid  
8:00 PM Tomi Swick*

#### **June 28 – TALKS – Running Commentary on Cronenberg**

*An exercise in thinking out loud along with a moving image*

*Watching a movie in cinema includes one unspoken rule in its protocol: one doesn't talk during the screening in order to protect the fantasy of the gaze alone. However, in the situation where subtitles can't be provided, a voiceover of a translator can turn the lonely crowd of isolated spectators into a community, as it was the case in the cinemas in East Europe where the solution of a live simultaneous translation yielded an involuntary experiment: a mixture of narration, performed dialogue and commentary.*

*Performance, music, film..., all time-based events are to be attended in silence. But being spectator is an activity, and watching involves thinking, imagining, sensing, remembering, arguing, protesting, sleeping, and so on. It is also the shock to the brain that the invention of cinema produced, the challenge of the impower to think. George Duhamel described it by saying: "I can no longer think what I want, the moving images are substituted for my own thoughts." Thought arises from the impossibility to think and, as Gilles Deleuze noted in Cinema II about time-images, it has no other reason to function than its own birth, always the repetition of its own birth. The shock of sensibility is nothing sensational or spectacular – it's just an intense moment of struggle between perception, affection, thought and verbal articulation. Running Commentary is a situation in which we are testing the capacity to synchronize perception and verbalization of thought in an experimental action, rather than as a studied textual interpretation of a received object of performance.*

*The workshop takes a selection of scenes and films from David Cronenberg to be commented. The exercise starts with the analysis of the viewpoints which the selected film material lends itself to. It further consists in learning how to navigate two divergent temporalities: the movement-image or time-image of the film and the stream of thought and its extemporaneous speech provoked by the images, i.e. the running commentary. The presentation is like a performance: a series of images or a film is projected before an audience like in cinema on a large screen in dark. Behind the audience, three and more "interpreters" are also watching it from three isolated boxes that resemble translation cabins, and they are commenting it. The spectators are invited to navigate between channels, editing among several voices their own voice-over.*