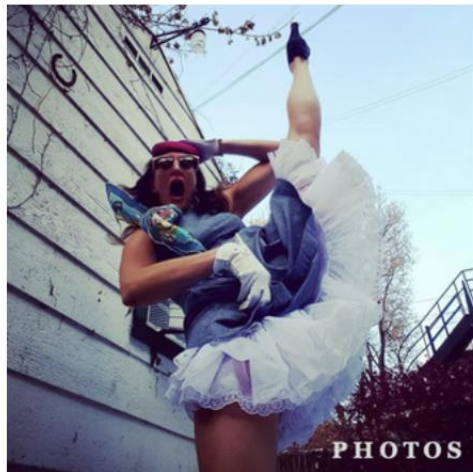
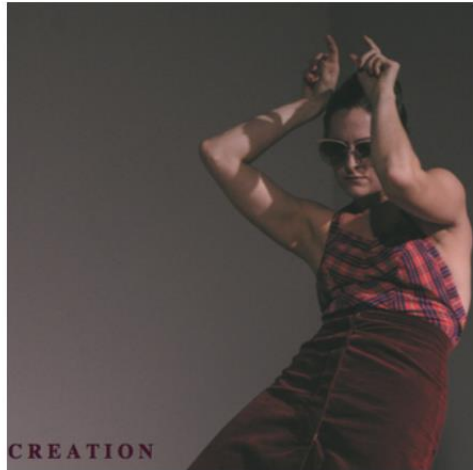


STEPHANIE FROMENTIN - WWW.STEPHANIEFROMENTIN.COM



BIOGRAPHY



IDIOT, Helen Simard
2018 photo- Claudia Chan-Tak



WILD/WALLED, Alison Daley
2017 photo- Craig Chambers



POUR, Daina Ashbee
2015 photo- Sarah Marie



NO FUN, Helen Simard
2014 photo- Denis Martin

Stephanie Fromentin is a French-American-Canadian choreographer, performer, rehearsal director, teacher, actor and writer. She developed her artistic versatility in creation and interpretation at Concordia University where she graduated with distinction and a BFA in Contemporary Dance and then went on to obtain her MA in dance from UQÀM where her research focused on the [Perception and Sensation of Time for the performer](#). There she was recipient of the Pierre Lapointe scholarship for excellence and received five assistant teaching positions in the dance department during her studies. Stephanie has presented her own works in Montreal, Toronto, New York, Grenoble and Paris where she worked for six years for various companies, conservatories, schools and independent choreographers between her undergraduate and graduate degrees. She now works with multiple Montreal companies and creators such as The Other Theatre, We All Fall Down Interdisciplinary Creations, Daina Ashbee, Martin Messier, Cai Glover, Mathieu Leroux, Jeremy Wade, Wants&Needs Dance, Parts+Labour_Danse, among others and has worked as a rehearsal director and project coordinator with Les Compagnons Baroques, The Canadian Vocal Arts Institute (CVAI/ICAV), La Sporée- Sarah Bronsard, Helen Simard, George Stamos, Sarah Bild, James Viveiros and Ariane Dessaulles, to name a few. Stephanie's writing has been published by Encore Books and with Dance+Words in addition to being featured in her own choreographic creations, supported by the Canada Council for the Arts, the Conseil des Arts et des Lettres du Québec as well as the Conseil des Arts de Montréal.

ARTISTIC STATEMENT



My creative practice and outlook on life are closely interconnected, rendering my work highly physical, deeply personal, and incredibly detail oriented. My desire to communicate and connect with those around me has infiltrated my process, inciting a need to speak from the self, as both creator and performer. A persistent interest in the malleability of time and the impermanence of movement, in both my master's [thesis](#) and throughout my own practice, continues to drive and sustain my creative practice. Combined with an appreciation for autobiography as an artistic medium, I aim to integrate this type of self-study, in both creation and interpretation, into my own methods of work and innovation as a vehicle for narration.

Inspired by a hybrid approach to creative process, I blend genres in my work, inviting writing, theatre, poetry, music, and movement to coexist in my artistic endeavors. My role as a movement advisor and rehearsal director nourishes my own creative work as the ability to analyze movement and identify physical states becomes a lens with which one can clearly see the formation and the becoming of a structure. Whether delving into my own experience or witnessing the work of another, I am invested in everything that is happening emotionally and physically for the performer and revel in the use of imagery and nuanced language to access the most direct communication around the abstraction that is performance as a medium.

Creating from my own body as a source, with all that it encompasses including voice, language, and movement, has often guided my work to break the fourth wall and to speak on the personal level in both written and choreographic form. In addition to speaking to the public, my work is also known for being presented in diverse contexts beyond the theatre such as galleries and indoor/outdoor city spaces.

P R E S S



Tracking Time, l'incroyable audace d'une interprète
« "Breaking the rules" pourrait également être le titre de cette toute nouvelle et fraîche création Fromentine. Une proposition, il faut l'avouer, risquée et casse-gueule, pour un défi au final, relevé haut la main et chaleureusement salué par le public. Dès l'entrée sur son aire de jeux, Stéphanie Fromentin signe sa nage à contre courant. Elle devient à la fois maîtresse de notre bon plaisir, cobaye de son expérience, et objet sujet à notre collaboration et à notre bonne participation. Le concept est relativement simple à comprendre, mais déjà audacieux et prometteur, complexe à réaliser. Chronométrée par les cellulaires de l'assistance pour 15 minutes qui s'avèreront pleinement investies, Stéphanie se fait accompagner par deux guides volontaires qui ont le droit et le devoir de l'interrompre à tous moments

pour la faire changer de sections chorégraphiques et/ou pour lui poser les questions les plus anodines qui soient. C'est avec sincérité, humour, répartie et fragilité qu'elle y répond. Et le tout, évidemment, en dansant ses partitions gestuelles, car l'esprit de défi semble faire partie de ce charmant bout de femme. En plein exercice de vulnérabilité, essoufflée d'entrée de jeu par la combinaison parole-mouvement, cette mangeuse d'espace ne demeure pas moins en total contrôle de sa matière, en pleine possession de son corps, en pleine prise avec son auditoire. Alors quand tous les cellulaires nous ramènent en coeur à la réalité, que faire de mieux que frapper haut et fort dans ses mains pour remercier ce précieux échange, privilégié audacieux et hors du temps? »

Maud Mazo-Rothenbühler
October 22, 2013 danscussions.com

To see the Studio 303 documentary on *Tracking Time* go to: [REMIX – Vidéo Documentaire](#)

Photo credit: David Wong

Tracking Time | Stéphanie Fromentin in collaboration with Parts+Labour_Danse



« Avec ***Drawing a blank***, le spectateur ouvre les portes d'un univers sensible et poétique, où le rapport humain et le contact physique sont les maîtres à danser. Le temps de vingt minutes, on est transporté ailleurs, dans un espace-temps où les codes sont entièrement réinventés. Dans le monde à part du duo créateur Stéphanie Fromentin et Sébastien Provencher, l'écriture est frénétique, les feuilles de papier pour écrire tombent du ciel et sont de taille démesurée, et le temps n'a pas de limite. Les lumières ingénieusement orientées et doucement tamisées créent un îlot isolé aux deux protagonistes en mal d'attention. Il y a quelque chose d'absurde, de *beckettien* dans la relation qui les anime. Entre fusion et déchirement, elle et lui s'attirent comme des aimants autant qu'ils se repoussent et se détruisent. Parchemin pour écrire, le papier devient puzzle de leurs pensées. Le couple danseur est dicté par une douce folie impulsive qui s'empare de leur condition humaine. Pour le spectateur, l'univers fictif créé se dépose délicatement dans sa mémoire et en devient une pièce incontournable. Sur le moment, il absorbe ; après coup, il est en manque. »

Maud Mazo-Rothenbühler
October 24, 2014, danscussions.com

Photo credit: Pierre Castera
Drawing a Blank | Stéphanie Fromentin & Sébastien Provencher



« This piece **(NO FUN)**, based on the look, feel and movement of the forever-iconic Iggy Pop, is pure sex, drugs and punk. The dancers are hot, act like epic hot messes and they proceed to hotdog all over the stage in a sheer sex frenzy that leaves you panting and confused. There is sound, there are lights, there is excess in every degree and even a rather memorable onesie. Now if that doesn't sell it, you are dead inside. Sébastien Provencher is extraordinarily sensual in his almost nude solo off the top of the show, and he has Iggy down pat, with his swivel hips and erotic backbends. Stéphanie Fromentin is so graceful in the midst of the madness that you start to wonder where she ever got the energy. »

Angela Potvin
September 17 2015, montrealrampage.com

To read the full article: [When Dance Met Pop.](#)
Photo credit: Denis Martin
NO FUN | Helen Simard



« The dancers in the interdisciplinary dance performance **NO FUN** perform spontaneously in the moment. They liberate themselves from all their schooled techniques and allow their pent-up emotions and raw primeval memories to possess them. Clown plays a strong role in this, particularly in the way they grimace and turn their faces into the grotesque and blackly comic. They resemble the dancing dead. Of course there is at least one cheerful red nose. A highlight for me is a segment in which dancer Stéphanie Fromentin whirls and twists across the wide Factory Theatre stage. »

Ted Fox
August 4 2016, evidanceradio.com

To read the full article: [NO FUN in Summerworks.](#)

Photo credit: Denis Martin

NO FUN | Helen Simard



« Stacey Désilier, Stéphanie Fromentin, Justin Gionet, Sébastien Provencher, Sarah Williams et Angélique Willkie partagent des énergies uniques et traitent différemment l'exaltation. La célébration devient personnelle à chacun des interprètes, qui, dans leurs déchaînements, arrivent à offrir un résultat très articulé et très expressif. »

*Rose Carine Henriquez
April 11, 2019, voir.ca*

To read the full article: [REQUIEM POP: Un adieu électrique](#)

Photo credit: Susan Moss

REQUIEM POP | Helen Simard



« Each of the dancers, despite looking completely different from one another, also have something deeply Iggy to them that makes them a consistent unit. (...) Stéphanie Fromentin has his indigo-child intensity. »

Tara McGowan-Ross

April 11 2019, [Broadwayworld.com](https://www.broadwayworld.com)

To read the full article: [I FORGOT YOUR NAME: REQUIEM POP at Agora de la Danse](#)

Photo credit: Susan Moss

REQUIEM POP | Helen Simard

INTERVIEWS

Homestyle Bouge

BY SAVANNAH STEWART

After the success of their first ever virtual This Is Not a Fringe Festival last June, MainLine Theatre is back on a computer screen near you with a virtual edition of their Bouge d'ici dance festival.

Running from now until March 14, the festival offers up 25 Bouge Shorts, recorded dance videos by emerging and established artists, along with events meant to bring the community together at a time when we're all stuck in our homes.

MainLine's artistic producer Kenny Streule says that moving forward with this virtual edition is like returning to the root cause for the festival's existence. "It was created as a reaction to the lack of opportunities for emerging choreographers and dancers in the dance community in 2009," he explains.

He says the community has since grown, "but with the pandemic hitting, it's created fewer and fewer opportunities so the experience of doing it all virtually, it's keeping that factor of giving an opportunity to those who may need it, especially during this time."

Buying a ticket to the festival gives you 24-hour access to the Bouge Short videos up until March 14, along with access to events like the Bouge d'ici virtual dance party on March 5 at 8 p.m.

"We're going to create a Zoom page where people can just join in, and just dance and enjoy the music, and share that moment all together," says Streule. "Just dancing together will be something that will really warm my heart. I'm excited for that."



« Fromentin sees some silver lining in the virtual format and says the festival meets a need for dancers like her who have had little opportunity to flex their creative muscles during the past year. »

Savannah Stewart
March 2021, [CultMTL.com](https://www.cultmtl.com)

To read the full article: [HOMESTYLE BOUGE, March 2021 edition of Cult MTL](#)

Photo credit: Francis Nadeau Lussier
SAFE | Stephanie Fromentin



« Il y avait un manque de consentement dans la culture du yoga, souligne Stéphanie Fromentin, du studio Naada Yoga à Montréal, qui demande l'accord de ses élèves avant de les toucher. Maintenant que le yoga est en Occident, on doit être ouverts et à l'écoute des étudiants. »

Laïma A. Gérald

April 26 2019, Radio-Canada.ca

To read the full article or listen to the interview: [Yoga à l'ère du mouvement #MoiAussi](#)

Photo credit: Francis Nadeau Lussier

Teaching Yoga | Stephanie Fromentin



Deux étudiantes à la maîtrise en danse, Marie Mougeolle et Stéphanie Fromentin, sont les lauréates des bourses Pierre-Lapointe et ont chacune reçu cette bourse d'excellence pour l'année scolaire 2011. Les bourses leur ont été remises dans le cadre d'une activité d'accueil pour les étudiants des cycles supérieurs en danse qui avait lieu le 22 septembre 2011 au pavillon de Danse de l'UQÀM.

Actualités UQÀM

October 3, 2011, Actualites.uqam.ca

To read the full article: [Deux étudiantes à la maîtrise lauréates](#)

Photo credit: David Wong

Silently, Inconspicuously, As if Nothing Happened | Helen Simard
