

Press release

Under embargo until August 20 at 6:00 p.m.

Montreal, August 20, 2026 — La Chapelle Scènes Contemporaines is proud to unveil the outline of its 2026-2027 season, the last one curated by Olivier Bertrand before his departure; the artistic direction will subsequently be taken over by Fabien Marcil. Anchored in the turbulence of our times, this programming takes a lucid yet resilient look at our common future, mobilizing alternative stage languages to transform collective anxiety into forces of reconstruction and resistance. This artistic journey reflects the organization's mandate: a great diversity of artistic practices and themes that transcend disciplinary boundaries.



© Julien Posture

The season's visual identity is designed by **Julien Posture**, an illustrator who creates images about society and a researcher who writes about the social life of images. He holds a PhD in anthropology from the **University of Cambridge**, where he studied human and machine ways of perceiving style in the creative industry.

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On August 26 and 27, **Les Salons Acoustiques**, in collaboration with **Coup de cœur francophone**, will kick off the season with two evenings: one featuring **Virginie B**, and the other featuring **Antoine Corriveau**. This is an invitation to listen to today's music differently, through an intimate and stripped-down experience, without microphones or speakers, getting as close as possible to the artists.

From September 8 to 15, for its 10th anniversary, **La Fratrie** will unveil **Alex Trahan's** new creation, **Nos espoirs furieux**. This multidisciplinary show will explore the question: How do we cultivate hope in a collapsing world? Six performers on stage will strive to find the answer, transforming our collective paralysis into creative energy.

From September 23 to 26, **Catherine Gaudet** will present a phantom choreography, **Hors-d'œuvre**, the first solo by dancer **James Phillips**, built on the contrast between dreams and the cruelty of reality.

From September 30 to October 3, and again in March, **Le Vivier** will offer a series of advancing new music concerts.

From October 7 to 10, we will co-present, in partnership with the **Festival Phénomena**, a double bill featuring *Songs for Telescope* by **LiY (Laurence Dauphinais, Simon Stephens, and Christian Lapointe)** and *Fragilités* by **Joël Lavoie**. Two captivating sound experiences.

From October 16 to 24, **Les productions Hôtel-Motel (Klervi Thienpont, Philippe Ducros, and Marie-Christine André)** will highlight *Respirer sous l'eau*, a theatrical and sonic work centered around the restoration of hope.

From November 5 to 7, *Après le déluge*, a creation by **Sébastien Provencher** and **Julia Laperrière** co-presented with the young audience festival, **La Mèche Courte**, will feature two humanoids carefully and clumsily discovering the complex laws of a bizarre, geometric, black-and-white world inhabited by mysterious boxes.

From November 11 to 13, the Catalan company **Losinformalls** will travel from Barcelona with **PERDÓN**, presented as part of **Série B** in partnership with **DLD**. This piece explores limits: of artistic creation, of dance, of the performer's freedom on stage and their relationship with the audience, of discomfort, but also of rubber bands.

From November 18 to 21, **Mani Soleymanlou** and **Valaire** will return with *Zamân ou on a le même temps qu'on avait*, a show produced by the company **Orange Noyée** that explores time, memory, grief, and vulnerability, as well as how our personal stories resonate with those of the world.

From December 14 to 18, through expanded choreography and embodied practices, **Lilia Mestre** and her project **Ki!** will explore how an intimate reconnection to everyday materials and their invisible histories can revive curiosity, emotional engagement, and ecological awareness.

From January 11 to 15, **Thomas Lapointe** will present *About cruising : Lignes de désir*, a scenic poem highlighting the psychological and physical impacts of the queer and transgressive practice of cruising. This poetic reflection will explore anonymous desire and the fine line between excitement and disgust.

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In January and February, three English-speaking companies will be at **La Chapelle**. **Imago Theatre** will present **Akuteu**, which traces a journey through stories of a young Innu woman trying to integrate into a predominantly white society, questioning the contradictions that shape her identity, her legitimacy to speak on behalf of her people, and the responsibility that comes with it.

For their part, **Infinithéâtre** and **Talisman** will offer **NOLI** (written by **Virginie Daigle** and translated by **Alexis Diamond**), which explores themes of sexuality, intimacy, and the search for one's authentic self. The intent is to demonstrate the importance of open and honest communication, setting boundaries, and seeking experiences aligned with one's values and desires.

From March 22 to 25, **Thea Patterson** will present **SLAB**, a lament, an invocation, and a farewell. In this work, a solo performer and a single table engage in a relationship of deep listening while developing a rolling, sensual, and hypnotic lament.

From April 8 to 11, **Danse-Cité** will present **Tendres Façons**, a solo by dancer **Sovann Rochon-Prom Tep**. On this occasion, **La Chapelle** will once again partner with **Danse-Cité** to offer a performance with audio description accessible to blind or partially sighted individuals.

From April 19 to 23, **Gabriel Dharmoo** will invite us with **Sugar Music** to consider sound on a different frequency and to exercise the same discernment in listening as we do in tasting.

In collaboration with the **Festival Accès Asie** in May, **Charles Gao** and **Jon Lachlan Stewart** will deploy **Welcome to the Digital Desert**, an absurd piece blending breaking, theater, poetry, and movement. Then, **Philip Nozuka** will direct a performer and their *kuroko* (assistant) performing a ritual to commemorate their ancestors and creating new rites to honor and connect with those who preceded them in **Ikebanapapa**, a multimedia performance.

In spring, **Ellen Furey** and **Hanako Hoshimi-Caines**, in **Ma and Mâ**, will let the felt and imagined reconversion of their ancestral lineages be the means by which they intensify their sense of belonging to this world and beyond.

In July, the season will conclude with **L'Autre Cirque**, an event co-presented with **TOHU** as part of **MONTREAL COMPLÈTEMENT CIRQUE**. A celebration of genre hybridization, where circus forms unfold in unexpected directions.

Thanks to the support of the **Cole Foundation** and the **Molson Foundation**, **La Chapelle** pursue its efforts in linguistic accessibility and inclusion for the deaf and hard-of-hearing communities by offering performances with regular surtitles in both French and English and Closed Captions in French, as well as audio description for blind or visually impaired individuals.

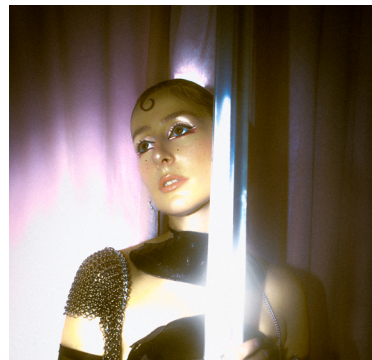
Continuing its commitment to accessibility, **La Chapelle** is renewing its flexible pricing model this year: a price scale between \$27 and \$47, where everyone can choose the rate that suits their financial means. In a spirit of solidarity, higher prices help sustain lower-cost options, thereby fostering access for as many people as possible. A special Jour de Fête (Opening Night) rate of \$22 is also offered to everyone on most premiere nights, as well as an 18 and under rate of \$18, available when appropriate for the shows.

- 30 -

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1. Gabriel Dharmoo, Sugar Music © Meags Fitzgerald
2. Losinformalls, *PERDÓN* © Toni Galitó
3. Virginie B, *Les Salons Acoustiques* © Andy Jon
4. Catherine Gaudet, *Amuse-gueule* © Julie Artacho
5. Sébastien Provencher and Julia Laperrière, *Après le déluge* © Justine Latour

6. LiY (Laurence Dauphinais, Simon Stephens and Christian Lapointe), *Songs for telescope* © Charline Clavier
7. Thea Patterson, *SLAB* © Kevin McCormick
8. Alex Trahan, *Nos espoirs furieux* © Julie Artacho