

Liz

And now, we come to 'Canary'. This is a really extraordinary film, I think. Written by our very own Hanna Cormick and filmed and created over in Canada.

One of the things that I find so profoundly moving about this work, and so profound, is that it is the notion of not being able to be physically present, which, Hanna, is not necessarily able to do, and certainly wouldn't be able to do in Canada, at the moment.

But most people around the world, with what we're experiencing with COVID, can't be present, and it's one of the reasons why we're all zooming in today.

So, the layers of this text, the layers of this film, for me, transcend all notions of different abilities, and this, for me becomes something that I believe that anyone can relate to. By that, I'm not in any way saying that people can relate to what you're experiencing, Hanna, but that notion of not being able to go, to be, to see, to do means that hopefully through watching this film, there will be people who can have more of an understanding of what you experience on a daily basis.

Hanna

Something that I wanted to explore with this work was if dance is the notion of the relationship between a space and a body.

What is it for dance when a space is so hostile for a body that it cannot be present there.

What is it for another body to stand into that body or to embody that body in that space.

And so, I really wanted to play with those kinds of notions of absence, presence. And even though it's a film that doesn't have a lot of movement in the traditional sense, I feel that there is a lot of movement that's occurring both at a visual level in terms of the way the camera is, kind of moving in a close relationship with the different parts of the performer's body.

And the play of light in the projection art that is worked upon the performance body as well.

And then, at a kind of cellular level. When we were talking about what is happening to bodies within these spaces.

What is the kind of movement that occurs at this micro-level using the body itself as a stage on which a performance takes place.

Matt

This piece just screams 2020, so relevant now and the parallels between the poisoned Earth and the afflicted body, just so strong. This piece had me in tears.

Hanna

So, I invite everyone to experience my work which is in collaboration Imago Theatre in Canada