



# BLEU NÉON

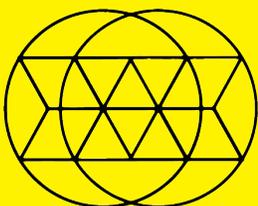
## Performance Guide

Artist: Châu Kim Sanh

Théâtre du MAI (Montréal, arts interculturels)  
3680 rue Jeanne-Mance  
Montréal, Québec

### PERFORMANCES

April 28th 7:30 pm  
April 29th 7:30 pm  
April 30th 2:00 pm  
April 30th 7:30 pm



EQUIVOC



## ABOUT THE SHOW

BLEU NÉON is about 50 minutes in length. On Thursdays, Fridays, Saturdays, it starts at 7:30 p.m., and also at 2 p.m. on Saturdays.

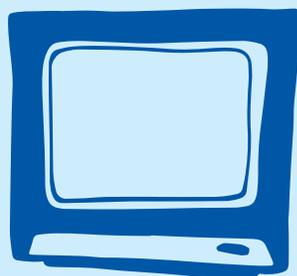
There will be no breaks or intermissions during the show.

Claudia will be there to welcome you at the MAI Café. She will talk about various aspects of the show that we think you might appreciate knowing ahead of time.

After that, Claudia and another member of the MAI team will invite you to follow them into the theatre.

Once inside, you are free to sit where you like. You can choose to sit on a chair or the cushions placed on the floor. After the audience has settled into their seats, the lights will dim and the show will begin.

There will be music and sound effects throughout the show. Don't hesitate to bring noise-reducing earmuffs or earplugs to use if you feel the need. There will also be earmuffs available at the reception table in the Café.



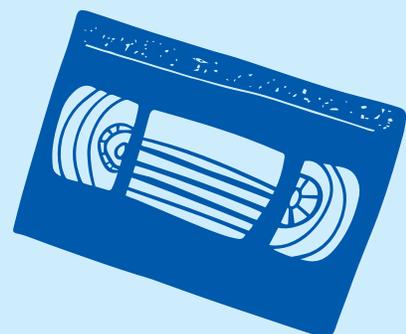
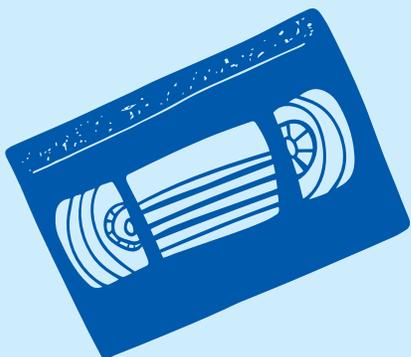
## WHAT IS BLEU NÉON SHOW ABOUT?

BLEU NÉON is a solo dance and rap piece by Châu Kim Sanh. During the show, she plays cassettes of Vietnamese music from the 70s. This music fills her with a sense of nostalgia for a time that she had never known.

The choreography plays out like a dream, with bits of history that intersect with no particular logic. The dance movements allude to different portraits and characteristics of Vietnamese women: workers, fighters, and those who are objectified. Throughout the show, Kim Sanh starts her dance sequences from a squatting position, a position that is very commonly seen in Asia and evokes the notion of resilience as well as submission.

The show is also interspersed with Vietnamese rap music sung by Kim Sanh herself, although she doesn't actually speak Vietnamese. Here, the music brings us into the present and future – rap music is currently very popular in South-East Asia because it provides a strong voice to a population whose voice is seldom heard.

Like a prayer, the 15-minute rap piece deals with themes of a fanciful nostalgia, a language lost, the nature of sexual stereotypes and compliance. These themes feature strongly among the realities frequently faced by the Asian diaspora.



## **SENSITIVE SUBJECTS**

- Racial stereotypes
- Objectification of Asian women

## **SOUND EFFECTS**

- Hip hop and rap music
- The use of microphones
- Altered voice effects
- Popular Vietnamese music from the 70s
- High volume ambient music
- Audio recordings of Kim Sanh speaking in French

## **VISUAL EFFECTS**

- Smoke show
- Brightly coloured neons (on the wall, ceiling, on stage and around the stage)
- Use of light flashes
- Visual contact with the artist

## **MUSIC AND VIDEO IN THE CAFÉ BEFORE AND AFTER THE SHOW**

The volume of Café's music turned down when there are Relaxed Performances. Vietnamese rap music videos chosen by the artist are presented in the Café before and after the performance. Here is the link to the music video playlist:

[https://www.youtube.com/playlist?list=PL5w4nMUPSN5XUalgHO\\_RDNZbuzwJ3I52](https://www.youtube.com/playlist?list=PL5w4nMUPSN5XUalgHO_RDNZbuzwJ3I52)



## THE SHOW'S TEAM

**Châu Kim Sanh** is the artist who had the original idea for the show. She choreographed and dances in BLEU NÉON.



**Chittakone Baccam** created the show's soundtrack and sound effects. During the show, he is in charge of the mixing console.



**Jon Cleveland** is stage manager and technical director. During the show, Jon operates the lighting console and makes the lighting changes.



**JONAIR** wrote the rap lyrics.

**Louise Michel Jackson** has supported Kim Sanh in all her rehearsals, helping her to structure her ideas and direct her movement.

**Be Heintzman Hope** periodically participated in rehearsals to offer their insight as dramaturg.

**Andrea Rideout** acts as the production manager.

## GLOSSARY

**Cassette:** A small case containing magnetic tape that allowed sound to be recorded and played back. Commonly used between 1960 and 1990.

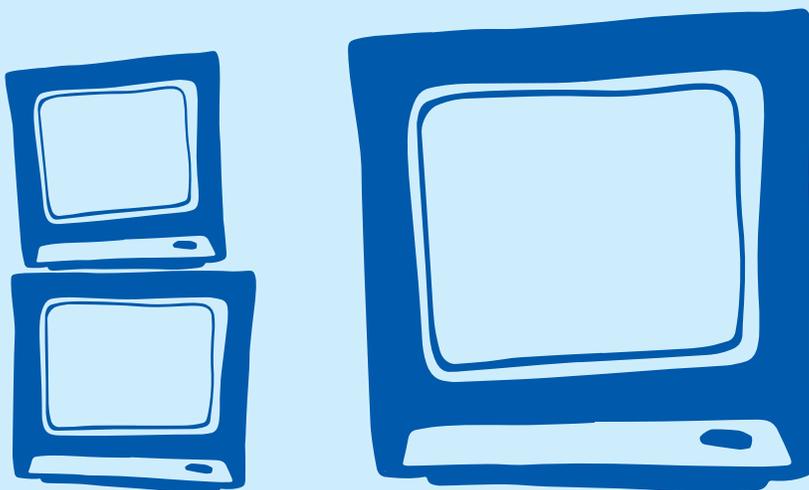
**Diaspora:** Dispersion of a community throughout the world.

**Impunity:** Impunity is a state in which a person is not subject to consequences for actions they have committed. **Châu Kim Sanh** views Vietnam as a perverse playground for a great number of Westerners. Abuses are many and impunity reigns. Through BLEU NÉON, her body becomes a reflection of this playground.

**Nostalgia:** A sense of sadness associated with one's past, homeland or things never experienced.

**Objectification:** The act of treating a person as an object of sexual desire by only considering their body or physical appearance.

**Gender stereotypes:** Simplistic notions that assign set characteristics to women, men, girls and boys, which place them into opposing spheres. Gender stereotypes reinforce inequalities between women and men.



## CALM SPACE

Feel free to exit the theatre at any time; There is a calm space waiting for you in the Café. There you will find coloured pencils and pictures to colour, as well as anti-stress balls and weighted stuffed animals. You can also help yourself to snacks and beverages. The Café is a place where you can relax and take a little break before returning to the theatre. Someone from the MAI team can help you get to where you need to go.

## AT THE END OF THE SHOW

Some people will like the show, others may not. It is perfectly natural to feel either happy or sad at the end of the show. The audience will clap when it's over. It's your chance to show your appreciation to the entire artistic team.

Do you have any question?  
Please contact:

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