

Aimée Dawn Robinson started performing in Toronto in 1995. She has performed, screened, presented and taught dance across Canada and in America, Malaysia, and Japan.

Aimée lived in Toronto from 1994 to 2012. Since 2012, she has lived in the Yukon, in and around Whitehorse, Dawson City, and Marsh Lake.

Through her productions and co-productions, Up Darling Contemporary Dance, A MONTH OF SUNDAYS, and Whitehorse Nuit Blanche, Aimée has co-curated, co-produced and curated the premieres of 70 visual art, dance, music and performance works by Canadian and international artists. Up Darling was created in partnership with Barbara Lindenberg in Toronto. Whitehorse Nuit Blanche was created in partnership with Monique Romeiko.

Some of Aimée's dance performance sites to date:

Long Lake (Whitehorse), Prescott St. in St. John's (hilltop to harbour gate), an overly-lit ballpark in Stanley Park (T.O.) during an amateur game, Sunnyside Pavilion, fFIDA, the Humber River, bars, along and atop railways, ASWARA (Kuala Lumpur), the rooftop of 401 Richmond, Dakota Tavern, HUB 14, Myth & Medium (Dawson City, YT), Hanlan's Island, The Victory, arrayspace, UlteriorSeries, TheTranzac, Dancemakers, MOCCA, inside and on top of vehicles, in festivals, theatres, marshes, ditches, beaches, boardwalks, stages, Lake Ontario, the Humber River, Pick Seven, Peace Bridge (Calgary), Sneaky Dee's, Wallace Ave., The Stone (NYC), CAVE Gallery (Brooklyn), Healing Power, The Old Fire Hall (Whitehorse, YT), Harbourfront Centre Studio Theatre, Gibraltar Point Centre for the Arts, Nuit Blanche Deveraux, somewhere there, The Music Gallery, Studio 303, Arraymusic, Hakushu (Japan), Casa del Popolo, the rooftop of 11 Kensington, Images Festival, Summerworks, Older and Reckless, The Guild, Buddies in Bad Times Theatre, Magnetic North Theatre Festival, Atlin Music and Arts Festival, the Odd Fellows Ballroom (Dawson City, YT), St. Elias Convention Centre (Haines Junction, YT), Festival of New Dance (NL), Arts Court, Rat-drifting, Kwanlin Dün Cultural Centre, the clay cliffs, Marsh Lake...

### **Some Theatre, Music, and more Dance**

With Small Wooden Shoe (Artistic Director, Jacob Zimmer) Aimée It's a Matter of Scale and Dedicated to the Revolutions (2008 - 2010). Aimée performed in Zimmer's sci-fiction musical When We Dance, We Dance Together, inspired by Rock Plaza Central's record "Are We Not Horses". Rock Plaza Central played the show live with the cast in the 2018 Atlin Music and Arts Festival.

Aimée has performed in dance works created and directed by Seika Boye, Tamara Ortas, Monique Romeiko, Viv Moore, Motaz Kabbani, Yukio Waguri, Ame Henderson, and Terrill Maguire.

From 2012 to 2017, Aimée often worked with Gwaandak Theatre (Whitehorse) as a co-creator, performer, producer, stage manager, teacher, fundraiser, writer, singer, dancer. With many

Yukon and Canadian artists, Aimée co-created Gwaandak's play "Map of the Land, Map of the Stars" (2015-2017).

Aimée has collaborated and performed with musicians including Allison Cameron, Rock Plaza Central, Nick Fraser, Deep Dark United, Jennifer Castle, The Draperies, Eric Chenaux, The Reveries, The Guyaveras, Doug Tielli, Kurt Newman, Alex Lukashevsky, Martin Arnold, Ryan Driver, Stephen Parkinson, Josh Thorpe, Colin Clark, Jason Benoit, K Scott Maynard, Dan Friedman, Juliet Palmer.

### **More Music**

Aimée makes live and recorded music. For many years in Toronto (usually on Sundays), The Thorpe (Colin Clark, Aimée Dawn Robinson, Josh Thorpe) produced experimental music from conceptual, multi-tracked processes, and live performance. They performed in Toronto and at The Stone (NYC).

Aimée was integral to Rat-drifting Records, co-founded by Martin Arnold and Eric Chenaux. Her writing, social and performance events were part of the formation and continuance of the record label and its activities.

Aimée sang and played in Dog Rose (wild bluegrass and country with Janet Macpherson, Marcus Quin, Jason Benoit, Doug Tielli, Eric Chenaux) and has composed music for dances by Seika Boye, Barbara Lindenberg, and herself. She's performed music compositions by Stephen Parkinson, Josh Thorpe, Colin Clark, and has contributed to lyrics The silt and Doug Tielli. Aimée played whammied echo-harp for Eric Chenaux's record, Sloppy Ground.

### **Academics, Writing, Publications**

Aimée holds her Master's of Arts from York University, Department of Dance (Thesis: "Forgetting Memory: The butoh of Tatsumi Hijikata and Kazuo Ohno", 2005). She holds a BFA Honours from York University, Department of Dance. She also studied at visual art and art history at UWO, and the incomparable Bealart in the early 90's (more on that under Visual Art).

Aimée has published in Canadian Art Magazine, North of Ordinary, The Canadian Theatre Review, The Electric Company Magazine, What's Up Yukon, and The Dance Current.

Aimée was an editorial team member for The Dance Current in the magazine's early years. She wrote dozens of articles for What's Up Yukon between 2012 and 2014, on everything from how to install a new toilet, to how to play roller derby, to features on art, dance, and theatre. Aimée continues to edit and copyedit all manner of writing for others.

ADR has moderated for, and presented in academic conferences at York University, University of California, and ASWARA (Kuala Lumpur). She has facilitated countless art talks in Canada.

### **Studies in Japan, Body Weather Farm, and with Yukio Waguri**

For parts of 2008 and 2009, Aimée studied dance and traditional Japanese farming methods with dancer/farmer Min Tanaka and his collaborators on Body Weather Farm in Hakushu, also in the mountains at Tokason, and the many, many fields and paddies.

Aimée is not a butoh dancer and doesn't teach butoh. Aimée researched butoh practically and theoretically for a decade in New York City, Brooklyn, Hakushu, Tokason, Toronto, Tokyo, and Yokohama. Aimée participated in workshops with Yukio Waguri, Joan Laage, SU-EN, and Yoshito Ohno.

ADR trained with Yukio Waguri over the course of four years in New York City, Toronto, Tokyo, and on the trains and staircases to Yokohama and back. Aimée performed in Yukio Waguri's evening-length ensemble piece, Labyrinth of the Body (CAVE Gallery, Brooklyn, 2011). Since Waguri's sudden death in 2017, these experiences have become even more valuable memories.

### **Some Film and Visual Art**

Film and video makers Renée Lear, Tamara Tomic-Vajaric (Serbia/London), Motria Sabat, Chris Boni, and Stan Kzyzanowski have collaborated with Aimée and have documented her work in video, 16 mm, and time-lapse video.

Aimée's makes visual art. In the early 90's, she studied studio practices and art history at the esteemed, unusual visual art program, Bealart (London, Ontario). Principles gathered from her Bealart teachers still resonate in Aimée's work today.

After Bealart, Aimée studied visual art and art history at UWO, before studying dance at York. Her work is in private collections across Canada, and has been shown at aleph null (Toronto), Arts Underground (Whitehorse), Bealart, (London, ON), and Atlin Music and Arts Festival (BC).

All of Aimée's dance works are also visual art works.

### **Dance Research Archive and Current Teaching**

Aimée's seven-year, 70-participant research project, A Body of Memory is an archive of dance artists' observations and perspectives regarding roles of memory and forgetting in First Nations dance, butoh, and improvisation.

Based on A Body of Memory, Aimée is creating Trace Dance Practice, a series of dance, visual art, writing, and improvising techniques. Trace Dance Practice brings dancers and audiences closer to wild spaces & nature through embodied performance practices.

### **Funders and Supporters**

Aimée's projects have been funded and supported by Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, Culture Quest (Yukon), Arts Fund (Yukon), Advanced Artist Award (Yukon), City of Whitehorse, York University, Dancemakers, HUB14, Artscape Gibraltar Point, and individual patrons and the private sector.

### **Location**

Aimée lives in a cabin in the woods in the Yukon, where she sharpens her dance practice. Of the four cabins Aimée has lived in in the Territory, this is the first one with electricity.