



“A quote from an excellent review goes here”

--Source of the quote

NEWS



Lyne Paquette

A word From the Artistic Director (still at home)

Hi friends!

We have been hard at work to bring you an innovative, hybrid presentation of Sarah Berthiaume's *Antioch*. It will be streamed in glorious binaural sound in December, so get your best headphones ready. This project was partially developed over Zoom, rehearsed, filmed and recorded using all COVID protocols. This play features the most famous pissed-off girl of all time--Antigone. No worries, there is nothing ancient about her! It stars our three dedicated actresses: Nora Guerch, Mona Maarabani and Cara Rebecca

Click on the button below to see our Q3 Newsletter.

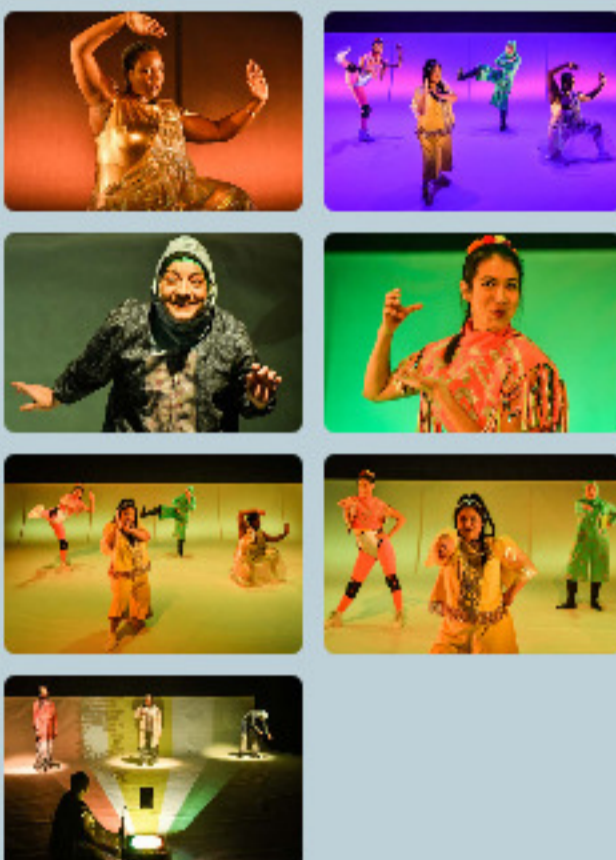
Lyne Paquette

Artistic and Executive Director

Newsletter



REVIEWS



Habibi's Angels: Commission Impossible Critique

"In directing, Sophie Gee overcomes the difficulties of distancing herself from the stage; her artistic direction is well served by the original costume design by Sophie El Assad and the dynamic choreography by Claudia Chan Tak. The production also features performers Chadia Kikondjo, Aida Sabra, Lesly Velazquez and Emilee Veluz, who demonstrate an overwhelming energy, especially Sabra in the role of the old Arabic-speaking neighbor." --Thanks: Daphnée Bathalon, MonTheatre, 07 Dec 2020

Habibi's Angels: Commission Impossible #metoo in a tragi-comic tone

"Habibi's Angels: Commission Impossible highlights the fact that it is still difficult for a newcomer to integrate even though visible minority artists have become fashionable. While the play evokes the Law on State Secularism (Law 21), it does not claim to be a pamphleteer. It is just a tragicomic fable, a bit pungent, in which many female spectators and, why not, some male spectators will recognize themselves. --Thanks: Nathalie de Han, La Scena, 04 Dec 2020

Habibi's Angels : Commission impossible : In effect, impossible !

"... Sophie Gee's staging is inventive despite the social distancing, the four performers--to which are added Chadia Kikondjo, Aida Sabra, and France Rolland (Habibi's voice)--, frankly energetic, the scenography, simple and effective, the choreography by Claudia Chan Tak, quality, the use of video, very welcome, and the costumes by Sophie El Assad, delirious. Their fun mix of multicultural motifs fused with a comic book aesthetic in a 'superhero Power Rangers' style is worth mentioning." --Thanks: Mario Cloutier, JEU Revue de théâtre, 01 Dec 2020

THEATRE: (In)visible minorities

"In a society where a Tokenist Quebec government--making symbolic efforts to include minority groups in order to escape accusations of discrimination--refuses to acknowledge the existence of systemic racism, Habibi sheds a refreshing light." --Thanks: Mario Cloutier, 26 Nov 2020

CKUT Upstage interview

"SOPHIE (Director) : "So here we have the Angels who are--you'll see from the video because I don't think we'll be able to perform it live in front of an audience--but they are a play on women of colour; they have super, super, super bright clothing on, and they are a visible minority, and they've been tasked as these superheroes by this unknown person, Habibi, to make a play, to capitalize on the fact that they are women of colour. ...And, actually, like, the character of Habibi is trying to get trauma porn." --Thanks: Sarah Dehaies, CKUT Upstage, 26 Nov 2020

Insights from a queer feminist play about intersectional cultural diversity (sic)

"The voice of Hoda, whom I reached by phone on November 20, is joyful... 'It's a meta-theatrical piece,' she sums up, at last. I immediately realize that, without realizing it, we were actually talking about the play throughout the interview. Because the show comes to ask the same question that nourished our exchanges: how to put forward alternative stories about Montreal, without art becoming number painting?" --Thanks: Sarah-Louise Pelletier-Morin, Spirale, 25 Nov 2020

In times of pandemic, being able to create "changes everything"

"Sophie Gee, director of *Habibi's Angels* (Talisman Theatre), also takes things with perspective... I think we can all benefit from calming down, from living on a fallow land, from refocusing on processes rather than on their products. Let's use this time in the theatre as an additional residency, which is a great artistic luxury." --Thanks: Catherine Lalonde, LeDevoir, 21 Nov 2020



STAFF



Amélie Saffré

Amélie Saffré, General Administrator

Amélie holds a Master's degree in Visual Arts and a DESS in Management of Cultural Organizations from HEC Montréal. She has 10 years of experience in the Montreal cultural and artistic community, notably as coordinator of cultural activities at the Montreal Museum of Fine Arts and as project manager for a pan-Canadian forum "Le Pouvoir des arts" organized by the Michèle Jean Foundation. She is currently pursuing a Master's degree in Cultural Enterprise Management at HEC Montréal. She is in charge of philanthropic development at Cinéma Public and joined the Conversations philanthropiques en culture in 2020 to support the actions of the Board of Directors.

BOARD



Christine Lord

Christine Lord, President and Secretary

Christine has been a member of the Talisman Theater Board of Directors since 2011. She holds a Master's degree in Business Administration and has extensive experience in information technology, having held various executive positions in the engineering, procurement and construction sectors.

SUPPORT US



Lyne Paquette

Hi, We need your help!

I'm the Artistic Director of Talisman Theatre and I'm asking you to support us by making a donation because I believe in Talisman's unique mission to produce English-language premieres of contemporary Quebec plays, and because I believe you feel the same.

Talisman Theatre builds bridges between Montreal's cultural minorities and the greater population by bringing them the full experience of living in or entering Quebec culture. Please help us to continue building bridges by visiting the links below and making your donation.

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Yours with gratitude,
Lyne

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