

ART ICL E11

ARTICLE 11 was founded in 2013 on traditional Anishnaabe, Haudenosaunee and Wendat land, in present day Toronto. The first three years of our existence were, with deep gratitude, shaped on that soil. 2017 marked the move west for A11. We now live and work with Mohkintsis (Calgary) as our homebase.

We give thanks to the Niitsitapi, who are the original caretakers of this land. All peoples of Kainai, Siiksika and Pikani, we recognize how deep your roots are in Mohkintsis. We also give thanks to the Stoney Nakoda, the Tsuu T'iina and the Métis nation of Alberta, Region 3, who now work together with the Niitsitapi to ensure this territory is lived on in a good way.

ARTICLE 11

Co-Founders/Directors Tara Beagan and Andy Moro
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*** all production photos of Cherish Violet Blood by Prudence Upton / copyright 2019***

ABOUT THE SHOW

“My name is Lila and I am a proud Blackfoot woman. What I am doing is illegal.”

So begins *Deer Woman*, a solo-warrior-woman story of righteous vengeance created by ARTICLE 11. Written by Tara Beagan, directed and designed by Andy Moro, sound design collaboration with Luca Caruso-Moro, with original songs by Lacey Hill, performed by actor and activist Cherish Violet Blood.

Deer Woman tells the story of a young, missing and murdered girl in a country where over 1,600 Indigenous women and girls are officially recognised as being missing or murdered. Lila, one missing girl’s big sister, refuses to stand idly by. She is the daughter of a hunter who taught her all he knew. She’s ex-army, too. When circumstances converge, Lila finds the perfect opportunity to avenge her baby sister’s murder while exercising the skills taught by the Canadian government.

Deer Woman premiered at Tawata Productions’ Kia Mau festival in Wellington, Aotearoa (NZ) in June of 2018. The season ran in the Propellor Stage at BATS Theatre. *Deer Woman* was hailed as a highlight of the 2019 Sydney Festival, playing at Carriageworks to sold-out houses.

Deer Woman runs 90 minutes with no intermission.

***Deer Woman* contains extreme, graphic, historical and contemporary violence, disturbing content and descriptions of sexual violence. Restricted to ages 16+**





COMPANY PROFILE (SHORT)

ARTICLE 11 is an Indigenous arts activist creation and production company founded in 2013 by Tara Beagan (Ntlaka’pamux) and Andy Moro (Mixed Euro/Mushkegowuk Cree.) It is named for the eleventh article in the United Nations Declaration on the Rights of Indigenous Peoples, which states Indigenous peoples have a right to practice our arts and culture as we choose, and have the resources to do so.

COMPANY PROFILE (LONG)

ARTICLE 11 is an Indigenous arts activist creation and production company founded in 2013 by Tara Beagan (Ntlaka’pamux) and Andy Moro (Mixed Euro/Omuskego Cree.) It is named for the eleventh article in the United Nations Declaration on the Rights of Indigenous Peoples

“Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artifacts, designs, ceremonies, technologies and visual and performing arts and literature.”

-the 11th Article of the United Nations Declaration on the Rights of Indigenous Peoples,13/09/2007

Our projects are created with a mind to uncompromising excellence. Service of the art is prioritized at every step. Our workshops and productions are well-resourced at every level. We will maintain a virtual office model, and partner with venue-managing companies, eliminating the need for related expenses. We remain committed to work that challenges the artists and the medium with an active pursuit of deepening practice and expanding the understanding of what the theatrical form is. We recognize and celebrate that theatre’s strongest asset is the ability to create communion among a group of individuals. As a living, breathing, shared experience, the medium must evolve with society.

The work will have import for the communities of which we are a part. These include Indigenous, mixed blood, politically thoughtful, feminist, non-discriminatory and mindfully accountable peoples. These communities will have access to the work. As mixed-roots “bridge” people, we believe that art can have a positive impact on relations between Indigenous peoples and non, and that each project we undertake can serve to prove this belief.

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CREATIVE TEAM

On Stage

Lila	Cherish Violet Blood
Squanto	local white CIS male artist

****The “Squanto” caucasian male character is absolutely confidential, and never credited apart from the final curtain call during performances. Past production images including this person are not to be used publicly in any circumstance.**

Off Stage

Playwright	Tara Beagan
Director	Andy Moro
Lighting, video and set design	Andy Moro
Costume and prop design	Tara & Andy
Collaborating sound designer	Luca Caruso-Moro
Original Music Composition and performance	Lacey Hill
Stage Manager	Lacey Hill



COLLABORATOR BIOGRAPHIES**Tara Beagan - playwright, co-producer**

Tara writes, directs, produces and acts in theatre. She grew up in a story loving home. Her Ntlaka'pamux mom has always been an avid reader, and her Irish-Canadian dad took her to the library weekly. Her older sister Rebecca (now a teacher) taught her the alphabet after learning it in kindergarten, and her younger brother Patrick (lighting designer/theatre administrator) created worlds and characters with her, sharing an interest in enacting stories. She is a proud auntie to Diana and Owen. Tara is now happy in work with her love, Andy Moro, co-helming Indigenous Arts Activist Company ARTICLE 11. Work credits can be found at tarabeagan.com

Andy Moro – director, designer, co-producer

Andy is a mixed Euro/Mushkegowuk Cree multi-disciplinary artist and designer based in Calgary, working coast to coast. His practice began in studio visual arts, foundry-based sculpture, blown glass, large-scale public installation and pyrotechnics. He is an ongoing collaborator with Theatre Calgary, Kaha:wi Dance Theatre and the Dancers of Damelahamid among others. He co-founded the Production Mentorship program at Toronto's Centre for Indigenous Theatre and was faculty at the Banff Centre's Indigenous Dance Residency from 2012 to 2016. Andy is a multi-award nominee and winner including twice receiving Top 10 Toronto Theatre Artist honours from the late great Jon Kaplan at Now Magazine. Moro co-directs ARTICLE 11 with partner Tara Beagan. ARTICLE 11 most recently premiered *Deer Woman* at the Kia Mau Festival in Wellington, Aotearoa (NZ.) and the Sydney Festival this past January. In August *Deer Woman* will be at the inaugural Indigenous Contemporary Scene, Canada Hub in Edinburgh. ARTICLE 11's site-responsive installation *DECLARATION* has been featured at the Royal Ontario Museum, the National Arts Centre, Calgary City Hall and the Edinburgh Festival. His design work will be seen this fall on the Indigenous stage at the National Arts Centre for Natalie Sappier's *Finding Wolastoq Voice*, the Dancers of Damelahamid's new work *Minowin*, and Marie Clements' *Unnatural and Accidental Women*.

Cherish Violet Blood – performer

Cherish is a big beautiful Blackfoot woman from the Blood reserve located in southern Alberta. A Writer, Actor, Storyteller and Comedian, she started her career in performance at a young age doing plays written by her mother. Cherish is a graduate from the Centre for Indigenous Theatre's full-time program in Toronto. She also enjoys working and teaching youth theatre and other arts practices. She believes Traditional Storytelling and humour are the greatest tools for inspiring and learning about who we are and where we come from. She has worked with Aanmitaagzi (Nipissing First Nation), The WOW project (various), Cardinal/Kantor Productions, Spiderwoman Theatre (NYC), Buddies in Bad Times (Toronto), ARTICLE 11 (Calgary), Native Earth (Toronto), Nuit Blanche Toronto, Jumblies Theatre (Toronto), Making Treaty 7 (Calgary) and more.

Lacey Hill – Original Music and Stage Manager

Lacey is Oneida of Six Nations, Wolf Clan. She is a singer/songwriter and inspirational speaker. Lacey grew up singing and making music. She played in the Breeze Band when they were nominated for an Aboriginal Peoples Choice Award, before launching her solo career to great critical acclaim. Her debut album is titled 528 “because it is the frequency of Love. My focus is Love; it’s the only way and we need more of it!” Her sophomore album “M: 528 Volume II” has taken Lacey across Canada and on to international stages. A featured artist of Thru the Red Door, she has also been a guest on Derek Miller’s Aboriginal Peoples Television Network show The Guilt Free Zone. As of 2018 things started getting huge: Lacey was a Top Ten finalist in Season Six of TV show The Shot, and she opened Sydney Australia’s Gay and Lesbian Mardi Gras concert and Cher closed!

Luca Caruso-Moro – Collaborating Sound Designer

Luca is a journalist and designer living and working in Tkaronto/Toronto and Tiohtiá:ke/Montreal. His multidisciplinary practice spans cinematic, sonographic, performance, musical, and theatrical storytelling. He combines techniques from a diverse arsenal of disciplines to create both fiction and non-fiction. He is the youngest artist nominated for a Dora Mavor Moore award for his debut collaboration as sound designer on Cliff Cardinal’s *Stitch* in 2015. Since then, his work has been commissioned and recognized by news agencies, scholar and artist circles alike. His work has brought him all over Canada, from major cities to remote communities. He works in reverence of the diverse voices and stories that have been left out of the mainstream dialog. His practice is dedicated to elevating these voices, and the relentless, frantic pursuit of love, truth and joy.



PRODUCTION HISTORY

Work on *Deer Woman* began at the Banff Centre for Arts & Creativity, Playwrights' Retreat & Lab, 2017, in partnership with the Canada Council for the Arts.

Native Earth's 30th annual Weesageechak festival programmed *Deer Woman* for development in 2017.

Tawata Productions' Kia Mau Festival invited us to premiere in Wellington, Aotearoa (New Zealand) in June of 2018, at the Propellor Theatre at BATS. The response was explosive.

Deer Woman was then hailed as one of the highlights of the prestigious Sydney Festival 2019, opening our run on January 16 at the Carriageworks.

After joining colleagues as part of Indigenous Contemporary Scene in Edinburgh, in partnership with CanadaHub, *Deer Woman* will be back in Australia at Arts Centre Melbourne for their Big World Up Close series.



ENDORSEMENT / MEDIA QUOTES, in brief

"*Deer Woman* is a work of immense power." - Caroline Wake [Timeout](#)

"It's not often you go to the theatre and are so enthralled" - Rachael Zoa Maza, AD of Ilbijerri Theatre

"...pulsing with life, purpose and earth-shattering questions." - Debbie Zhou, [Audrey Journal](#)

ENDORSEMENT / MEDIA QUOTES, in full

Deer Woman, January 2019

"On the surface, it's about Lila's taking vengeance on her sister's killer, but it unravels into something more pulsing with life, purpose and earth-shattering questions.

...performed by the inimitable Cherish Violet Blood in a gutsy, poignant performance.

...impeccably and intimately written by Tara Beagan." - Debbie Zhou, [Audrey Journal](#)

"I plan to see this production again if I can get a ticket, a production which brings the phrase 'visceral thinking' to mind requires an informed re-visit.

Deer Woman is brilliantly affecting." - Judith Greenaway [Sydney Arts Guide](#)

"...it is anchored by a solo performance of fierce skill, focus and precision.

Deer Woman is a work of immense power.

It is a consummate performance that oscillates between entertaining, confessing to, disciplining, daring and playing with the audience.

on the night of *Deer Woman*, I walk more slowly, open my chest and shoulders, feel the strength in my back." - Caroline Wake [Timeout](#)

Deer Woman, June 2018

"It's not often you go to the theatre and are so enthralled, while being taken on this intimate unraveling of what seems like some sort of confession, never quite sure where it's going, but too captivated to care. She had me in the palm of her hand, my rage slowly building at the horrendous reality of what is referred to as the 'missing native women'. I'm aware that despite myself is this unwanted feeling of helplessness and impotence, which makes me even angrier. I have no idea how this could end, all I know is I wait on every word that comes out of Cherish's mouth. ARTICLE 11's Andy Moro, Tara Beagan and Cherish Violet Blood have created an extraordinary night in the theatre I hope to see tour everywhere!! Brilliant!!!"

—Rachael Zoa Maza, AD of Ilbijerri Theatre

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“Tara Beagan is a vital voice in our community. *Deer Woman* is a highly provocative piece, filled with a rage often hidden from public view, which leaves an audience to wrestle with complex questions around violence, complicity, and forgiveness.”

– Keith Barker, AD of Native Earth Performing Arts

“Seeing *Deer Woman* struck me to my core. As a survivor of many abuses myself and having to write and post a MISSING poster for my little sister, the story was felt viscerally, as it reflected a painful reality for too many Indigenous women today and for centuries before. This story gave voice to those who are missing their beloveds, knowing that their perpetrator/murderer continues on in their behavior causing endless pain to countless others. The rawness of this story still moves me to tears and will continue to live with me. I am shaken, I am haunted, I am touched, I am grateful for *Deer Woman* and the very courageous and talented work of Tara Beagan and Andy Moro.”

-Ashley Bomberry, Haudenosaunee artist

"*Deer Woman* pushes the boundaries of staged story telling with its grotesque depiction of the lengths humanity will go to when facing severe trauma. *Deer Woman* questions what we are capable of doing when good intentions can lead to a path of dehumanization and ultimately questions morality.”

- Samantha Brown, emerging Indigenous actor/playwright

“Congrats on *Deer Woman*. Wow! It restored some of my inspiration which has gone missing for a while now.”

- Monique Mojica, Rappahannock/Kuna veteran artist

“Oh my god. It was just awesome. And Cherish was so f__king excellent! Too powerful!”

- Jonathan Fisher, established Anishnaabe actor.

“The students here at CIT were blown away!”

- Herbie Barnes Anishnaabe actor/playwright/improv artist and educator at the Centre for Indigenous Theatre

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ACKNOWLEDGEMENTS

As well as all of the aforementioned presenting and support companies, the Deer Woman team owes a debt of gratitude to the kindness offered by Theatre Calgary and the Woodland Cultural Centre, who donated rehearsal space to the project.

Initial production of *Deer Woman* was partially supported by the Canada Council for the Arts.

*** all production photos of Cherish Violet Blood by Prudence Upton / copyright 2019***

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