



3 M A M
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30 YEARS OF EVOLUTION

**30 YEARS
OF REGULAR
ASS FOLKS**

IDEAL ENTERTAINMENT FOR THE END OF THE WORLD

Cover Illustration by David Oro

The Children's Choice Awards,
Kyoto (2017)
Photo: Yoshikazu Inoue



ARTISTIC STATEMENT



For three decades, **Mammalian Diving Reflex** has been a trailblazer, harnessing the creative potential of everyday life.

Our replicable, flexible processes have brought together hundreds of thousands of ordinary people, from nearly 200 locations across the world, in new and unusual ways.

We create moments that obliterate the separation between artists and audience members and between performance and casual reality, providing face-to-face encounters that are desperately needed in this time of intense polarization.

We look for contradictions to whip up into aesthetically scintillating performances, trigger understanding, and in turn, develop new ways of being together. We bridge divides and ignite understanding across differences. We make the ordinary beautiful.

As we commemorate 30 years of reimagining the everyday extraordinaries of humanity, our mission remains unwavering: **To make contemporary performance art for regular ass folks.**

Nightwalks with Teenagers, Bologna (2023)
Photo: Margherita Caprilli



**All The Sex I've Ever Had,
Sydney (2023)**
Photo: Simon Fitzpatrick

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WOW, THIRTY YEARS, HUH.

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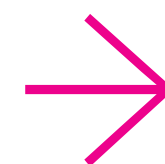
I stood in front of audiences and expressed my utterly debilitating exhaustion with theatre's rapidly fading ability to make real meaningful connections with, and real meaningful difference, in the world.

”

Virginia

Creative Producer &
Operations Coordinator

In 1996, while Isabel and I were being birthed only three weeks apart at Wellesley Hospital and St. Joseph Hospital in Toronto, and Ngawang being birthed at a hospital in Delhi, India, Mammalian Diving Reflex was already the supple age of three. Initially a staged-based theatre company, in 2006, Mammalian shifted its focus to socially-engaged work, and found themselves in my neighbourhood, Parkdale. This is where Isabel and I come into the picture. It was the spring of 2008 when Mammalian set foot into our classroom at Parkdale Public School. Our Grade 6 teachers, Ms. Valerio and Mr. Welland told our classrooms to bring a favourite item for a documentary being filmed by some theatre company.





Diplomatic Immunities (2005), Toronto



Balloonroom Dancing (2006), Toronto



AGO Torontonians (2014), Toronto



AWKS Spring, Toronto (2016)

Ngawang Partnerships Coordinator

I guess I missed the invite to the *Show and Tell* filming. My introduction to Mammalian came during the 2010 summer break, when my friend Chosang asked me to come hang out with this theatre group that offered free food. With the combination of me being bored, having an excuse to hangout with my friends, and free food, it was all I needed to hear. Mammalian completely reeled us in. Fast forward thirteen years and yours truly, Virginia, Isabel and I are now Mammalian staff... I guess nothing comes free in life, even the "free food." Mammalian's project portfolio expanded immensely since our journey started with the company. We've worked with seniors on projects like *All the Sex I've Ever Had*, flexed our technical muscles with ventures into virtual reality on projects like *The Last Minutes Before Mars*, and delved into youth mental health with *Walk With Me While I Remember You*.

Over the last three decades, Mammalian has gone through the creation of NAFTA, The Great Recession, the Covid-19 pandemic and Barbenheimer. We have had the chance to collaborate with so many talented people, create work we care deeply about, travel to every corner of the world and share unforgettable memories. We feel blessed to have the platform to share our journey with you. Here's to another 30 years of creating art for regular ass folks.

Isabel Associate Producer & Assistant Finance Manager

Virginia and I didn't make the final version of *Show and Tell*, so the world never got to see Virginia's favourite book or hear my talking picture frame. The Parkdale collaboration continued in April 2009 with *Eat the Street*, where my classmates and I toured nearby restaurants and shared our critiques with strangers over a swanky meal. With this new calling in social-and-youth engaged work, Mammalian cultivated a unique-brand in Toronto's theatre landscape. Performances like *Haircuts by Children*, *Nightwalks with Teenagers* and *The Children's Choice Awards* got picked up, became runaway hits and began touring internationally. Over these years, Mammalian continued to work with us youth in Parkdale, and gave birth to the Young Mammals. You guessed it, Virginia and I were part of it, as were a few of our friends from school that may be referenced throughout this book. Like a mother seahorse birthing her babies (you should watch a video of this), Mammalian started spawning various Young Mammals groups internationally, in: Bochum, Germany; London, UK and Milan, Italy.

Darren Founder & Artistic Director

Mammalian's 30 year history is cleanly divided into two eras: Before Parkdale (1993-2004) and After Parkdale (2005-infinity). Before Parkdale we made great, exciting work, taking risks, and blowing minds through the roof (ours included), and scattering ideas across the country. We made work about psychosis, the very debatable fabric of reality, religious experience, the illusion of the self, racism, white supremacy, differential law enforcement, life after the revolution, the beauty and horror of existence, and we wondered aloud about the motivations of terrorists, trying our best to look inside our own hearts and understand where the impulse to terrorize originates. All of this was fantastic and we were having a wonderful time, but no matter how hard we tried, we were always making work *about* the world, never *with* the world.

In 2004's *A Suicide-Site Guide to the City*, I stood in front of audiences and expressed my utterly debilitating exhaustion with theatre's rapidly fading ability to make real meaningful connections with, and real meaningful difference, in the world. The form just wasn't cutting it for me and the meaninglessness, disconnection and isolation I was feeling as I teetered on the terrifying cliff of my 40th birthday was literally making me suicidal. I couldn't shake the sick feeling that I and my peers in the sector were living on the surface of the city, and barely living, at that. Then: Parkdale Public School. During the month we ran the

first performance of *Haircuts by Children* in May 2006, I told a friend: this is it, I have found the answer, and I never want to go back.

The eighteen years since we first walked into Parkdale Public School have flashed by. The collaboration with the kids of Parkdale, now the adults of Mammalian, is, without a doubt, the company's greatest work, far outpacing the importance and brilliance of any individual project. From this collaboration we've developed the Succession Model of Youth Labour Engagement (SMYLE), which we are sharing with colleagues internationally, spawning other cohorts of Young Mammals in as many places as will have us, and inspiring other institutions to rethink their models. But more important than our youth engagement model is a slowly evolving, but still nascent, vision for a new and vital role that cultural organizations can play in the community, by leaning hard into the fact of collective responsibility.

The young team from Parkdale now running Mammalian have been with us since they were children, all of us coming of age together, maturing into something completely unique, but replicable. Now it's our job to help other institutions re-envision their role in the world, moving from living on the surface of the city, to becoming the city.





The Children's Choice Awards,
Toronto (2007)

**HOW
DID
WE
GET
HERE?**

Who Shot Jacques Lacan?,
Toronto (1994)



Radio Rooster Says That's Bad,
Toronto (1993)



[boxhead], Toronto (2000)

White Mice, Toronto (1998)
Photo: John Laurner



EARLY YEARS (1993–2002)

The year, 1993. Kim Campbell leads the Progressive Conservatives off of a cliff. Shania Twain releases her debut studio album. Darren O'Donnell writes and produces *Over* (1993) at Café Verite on Bloor Street, kick-starting the birth of Toronto's newest cutting-edge, mindfulness-ridden theatre company, Mammalian Diving Reflex. Three iconic moments in Canadian history.

Up next for Mammalian were the rhythmic, stage-and-script based plays, *Radio Rooster Says That's Bad* (1993) and *Who Shot Jacques Lacan?* (1994), exploring vast themes of millennial fever, paranoia, and theories of a certain French psychoanalyst, at Buddies in Bad Times (thanks, Buddies)!

Five years in, the one-and-only Naomi Campbell (well, one of the one-and-only Naomi Campbells... the Toronto producer extraordinaire Naomi Campbell) joined forces with Darren to produce his newest and most ambitious stage-play yet: *White Mice* (1998), a cartoon-like exposé of the virulent racism at the core of Canada. It was nominated for six Dora Awards, and won one, which is a big deal (in Toronto)! Darren also won the Pauline McGibbon Award for Directing.

Alongside Mammalian's newest play for Y2K *[boxhead]* (2000), Mammalian was breaching out of the Greater Toronto Area and touring their plays across Canada. After nearly 10 years of success on the stage, Darren got to thinking... is that all there is?

1993

- Mammalian Diving Reflex is founded.

1999

- Darren O'Donnell is nominated for a number of *Dora Awards*, winning—with Naomi Campbell—for their design of *White Mice*.

2000

- Darren O'Donnell wins the *Pauline McGibbon Award* for Directing.
- Darren receives the *Gabriel Award* for excellence in broadcasting for his CBC radio piece *Like a Fox*.

Makeout Party, Toronto (2003)



A Suicide-Site Guide to the City, Toronto (2004)



Eat the Street, Odense (2009)



The Talking Creature, Toronto (2005)



You Can Have It All, Toronto (2010)



Haircuts by Children, London (2010)

SOCIAL ACUPUNCTURE (2003-2009)

Since Mammalian's creation, there has been an eagerness to directly engage in ways that are sometimes uncomfortable, a necessary prodding for small changes that would ripple to create something bigger.

This is where *the idea* hit.

Just as the physical body may require acupuncture to relieve tenseness and stagnant energy, why not the social body too? New performances emerged, like *The Talking Creature* (2003), where audience participants scoured the streets for spontaneous moments of community; and *Home Tours* (2005), which featured impromptu requests for tours of random homes in random neighbourhoods. Both performances were designed to prove the openness and generosity of strangers. *A Suicide-Site Guide to the City* (2004) featured a solo Darren O'Donnell reflecting on memory, despair, and talking streetcars. This was Mammalian's last ever script-based work... for a bit, at least. In 2006, Darren released his book *Social Acupuncture: A Guide to Suicide, Performance and Utopia*, outlining the new direction the company was starting to take.

This exciting period saw the creation of works that we continue to tour to this day. We presented *Haircuts by Children* (2006) for the very first time in our home city. *The Children's Choice Awards* (2007) and *Eat the Street* (2009) premiered as extensions of *Parkdale Public School vs. Queen Street West II*. *All the Sex I've Ever Had* (2010) was first developed at the Justina M. Barnicke Gallery under the title *You Can Have It All*.

During the mid-2000s, Darren's repeated collaborations with Parkdale Public School on projects such as *Show & Tell*, *Ballroom Dancing*, and *Parkdale Public School vs. Queen Street West II* ultimately led to a longer-term collaboration with spirited youth from Parkdale.

2003

- *The Talking Creature*, Mammalian's first Social Acupuncture performance, premieres in Toronto.

2004

- Mammalian goes international, bringing *The Talking Creature* and *A Suicide-Site Guide to the City* to Edinburgh, Scotland.

2005

- Mammalian sets foot in Parkdale Public School, altering the company's history forever.

2006

- *Social Acupuncture* is published by Coach House Books.
- *Haircuts by Children* premieres at the Harbourfront Centre's Milk International Children's Festival in Toronto.

2007

- *The Children's Choice Awards* premieres at Alley Jaunt in Toronto.

2008

- Received the Toronto Community Foundation's *Simon Family Fund Award* and *Growing Active Kids Award*.

2009

- Received the Toronto Arts Foundation's *Arts for Youth Award*.
- *Eat the Street* premieres as part of *Parkdale Public School vs. Queen Street West II* in Toronto.

THE YOUNG MAMMALS (2010-2017)

The summer of 2010. A small group of young teenagers from Parkdale Public School get a hold of Darren. After a brief meeting at Burger King at Dufferin and King Street, an agreement was made to try and create something cool together. The fruits of this agreement, a short film called *How to Be a Brown Teen* (2011) sparked Mammalian's newest innovation: a cohort of very young people collaborating to create exciting, vibrant new work. Thus, the concept of The Young Mammals was born.

This first cohort gave themselves the name The Torontonians.

The Torontonians took off on a creative journey, partnering with cultural hubs throughout Toronto to craft dozens of wild projects, performances, podcasts and films, including *Dare Night* (2012), *Awks Dance Parties* (2013) and *High School Health* (2014); even feeding audiences with a series of youth-run restaurants in *Happy Eatium* (2017). They were instrumental in the creation of all of Mammalian's teen-based works that are still touring today, including *Nightwalks with Teenagers* (2011).

You name it, The Torontonians did it.

The success of The Torontonians inspired Mammalian to extend the magic to Germany, kicking off with a multi-year collaboration at the Ruhrtriennale. Working with youth from the industrialized Ruhr region, the German-wing of the Young Mammals, Mit Ohne Alles, was born. During this collaboration between the cohorts, *Sex, Drugs and Criminality* (2017) had its first, racy performance.

These talented young artists were making waves and spreading their creative charm far and wide. Never wanting this joy to end, there had to be a promise that, one day, The Torontonians, some of whom started with Mammalian as 11-year-olds, would eventually run Mammalian Diving Reflex.

This Succession Plan became the guiding principle of Mammalian's future in hyper-long-term youth engagement.

Teentalitarianism, Gelsenkirchen (2016)
Photo: Martin Steffen

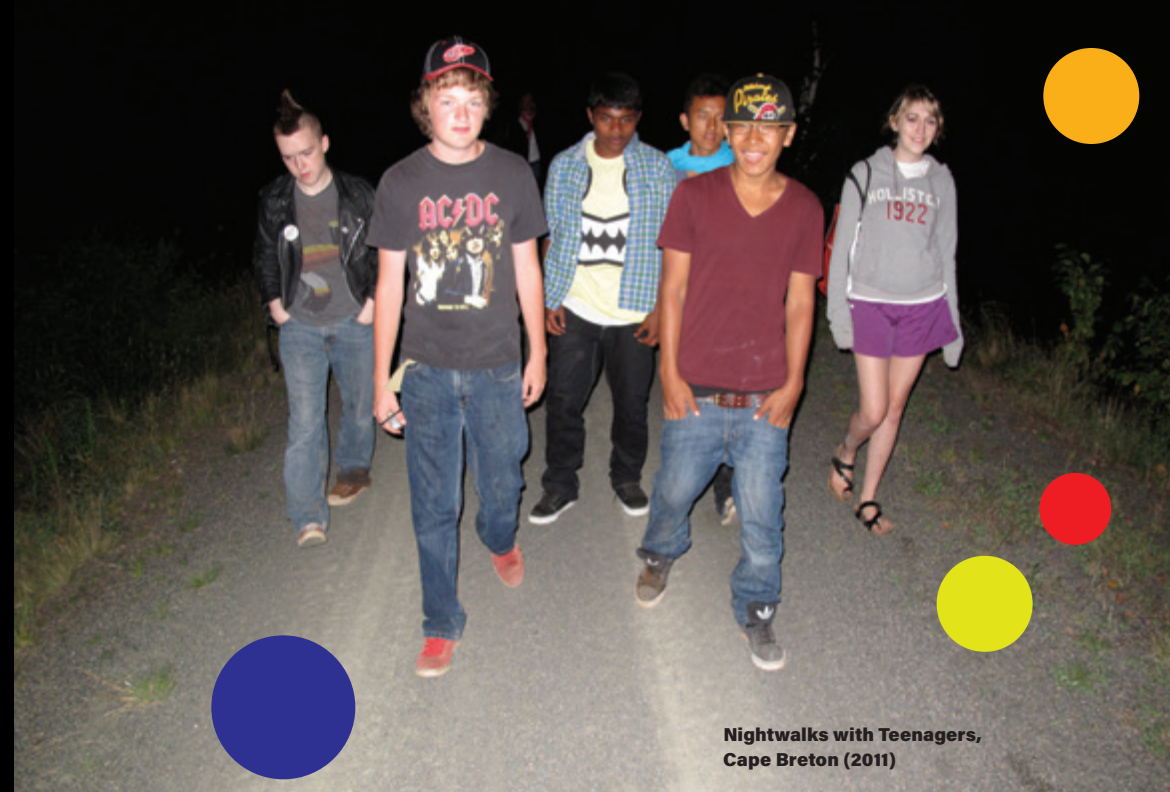
Dare Night, Toronto (2011)



AWKS: Awkward Dance Party, Toronto (2013)



High School Health (2014)



Nightwalks with Teenagers, Cape Breton (2011)



2010

- Received the Harbourfront Centre's *Fresh Ground New Works Award*.

2011

- The first Young Mammals cohort, The Torontonians, form in Toronto.
- Nightwalks with Teenagers* premieres in Cape Breton, Nova Scotia, presented by Amish Morrell & Inverness Municipal Council.

2012

- The second Young Mammals cohort, Mit Ohn Alles, forms in Bochum, Germany.
- Received the Canadian Coalition for the Rights of Children's *Children's Rights Supporter Award*.
- These Are the People in Your Neighbourhood* premieres at Art of the Danforth & Jane's Walk in Toronto.
- All the Sex I've Ever Had* premieres at PAZZ Festival in Oldenburg, Germany.
- The Torontonians' *Dare Night: Lockdown* premieres at the Gladstone Hotel.

2013

- Nominated for Germany's *BKM Cultural Bildung Prize for The Children's Choice Awards*.
- Received the inaugural Neighbourhood Arts Network *TD Arts Diversity Award*.
- Received the Toronto Community Foundation's *Vital Toronto Award*.
- The Torontonians are the teens-in-residence at Gallery West, Gendai Gallery, Drake Hotel and the Gladstone Hotel.

2014

- The third cohort of Young Mammals, The Tottenham UpLIFTers, forms in London, UK with the London International Festival of Theatre.
- The Torontonians' *Awks, Awkward Dance Party* series takes place across Toronto.
- Small Talk in Daft Hell* premieres at the Ruhrtriennale Festival, Germany.

2015

- Millionen, Millionen, Millionen* premieres at the Ruhrtriennale Festival, Germany.
- Mammalian becomes the Artist in Resident at the Art Gallery of Ontario in Toronto.

2016

- Named San Francisco's Yeruba Beuna Center's Top 100 creative minds that will shape the future of culture.
- Mammalian lives for a year in Hemsbach to develop and premiere *The Hemsbach Protocol*, presented by the Metropolregion Rhein-Neckar's Cultural Office.

2017

- Finalist in the inaugural *Ellen Stewart International Award*.
- Nominated for Germany's *BKM Cultural Bildung Prize for Teentalitarianism*.
- Sex, Drugs and Criminality* premieres at the Ruhrtriennale in Bochum, Germany.

SUCCESSION IN ACTION (2018–2022)

As The Torontonians entered the inescapable clutch of adulthood, their years of experience as social animators on Mammalian's projects paid off, with Young Mammals leading international performances as artists and creative peers.

2018 was a consequential year for the Young Mammals concept, The Tottenham UpLIFTERS presented *Nightwalks with Teenagers* at the London International Festival of Theatre in London, UK, and the Mammals of Milan formed after a presentation of *Teentalitarianism* at ZONA K & Triennale Milano Teatro in Milan, Italy.

These four interconnected cohorts inspired the creation of *The Last Minutes Before Mars* (2020), and worked together to form cross-cultural touring teams; exchanging social, artistic and generational knowledge. In 2022, *Nightwalks with Teenagers* had its Toronto premiere at The Bentway; we can't believe it took that long, especially considering the inspiration for the performance came when Darren and The Torontonians walked home together after Les Ballet C de la B's performance *Out of Context—For Pina* at The Harbourfront Centre! To celebrate this iconic milestone, members from each of the four Young Mammals cohorts came together to create this special performance—it was a real full-circle moment!

Finally, some of the O.G Torontonians—Virginia, Isabel and Ngawang—joined Mammalian as staff members, making up half of the team (and counting). They brought their skills in operations, producing, finance, and partnerships, to shepherd Mammalian into the not-so-distant future.

The Succession Plan is in full force.

2018

- The fourth Young Mammals cohort, The Mammals of Milan, forms in Milan, Italy.
- Coach House Books publishes *Haircuts by Children and Other Evidence for a New Social Contract*.
- *The World is a Wedding* with the National Theatre Scotland premieres in the Shetland Islands, Scotland.

2019

- Finalist for ANTI Contemporary Art Festival's *International Prize for Live Art*.
- Finalist for Ontario Culture Day's *Spotlight People's Choice Award* for *Haircuts by Children*.

2020

- *The Last Minutes Before Mars* premieres at Schauspielhaus Bochum in Bochum, Germany.

2021

- The fifth cohort of Young Mammals, Humboldtting, forms in Berlin, Germany with the Humboldt Forum.
- City of Toronto receives the Lieutenant Governor's *Ontario Heritage Award for Community Leadership* for *Awakenings*, of which Mammalian's *It's Been a While* was an exciting and important part.

2022

- Received South Korea's *Dong-A Best New Conceptual Play Award* for *All the Sex I've Ever Had*.

**Nightwalks with Teenagers,
Toronto (2022)**
Photo: Andrew Williamson



Nightwalks with Teenagers, London (2018)
Photo: Carò Gervay



It's Been A While, Toronto (2022)
Photo: Andrew Williamson



**The Last Minutes Before Mars,
Bochum (2020)**
Photo: JU Bochum



THE FUTURE (2023-2053)

Damn... 30 years of history distilled into a few hundred words; we barely even scratched the surface of what we have done, like the time we spent a year living in a tiny German town to create a project with men living in a refugee holding facility, or when we traveled to the Northernmost island of Scotland to create a wedding for the 100 or so inhabitants? I guess we can chat about those on our 40th Anniversary.

In 2023, the year this beautiful booklet you're holding was published, we toured 12 performances to 11 cities across 7 countries. We also hunkered down and prepared for the imminent premiere of *Everything Has Disappeared* in 2024; a stage-and-script based play exploring what would happen if suddenly, without warning, every Filipino on Earth disappeared. We're diving into the next 30 years, with all the insight of our previous creations, to present something unfamiliar, ambitious, and at its core, very Mammalian.

We also presented our newest teen-based work *The Last Minutes Before Mars* at Triennale Milano Teatro in collaboration with ZONA K in Milan, Italy. Through 360 video, the Mammals of Milan invited audiences into their lives (via a VR headset), presenting glimpses into their 'beautiful, perfectly ordinary days.'

We wonder how these personal perceptions will adapt and transform. What will a beautiful, perfectly ordinary day look like to a future teenager who hasn't even been born yet?

What new ways can we as a company, and ourselves as humans, thrive and prosper over the next 30 years? What new challenges will we face (aside from the obvious; you know, environmental collapse, AI robots taking over, that whole thing)?

When we first started in 1993, we never would've suspected any of this... seriously... none.

Obviously, we don't know the answers to these questions right now, but we will, and you can be sure to catch us (whether on-stage or on-the-streets), connect face-to-face, and actively participate in ideal entertainment for the end of the world.

Everything Has Disappeared:
Technical Residency, Winnipeg (2023)
Photo: Ian McCausland



Walk With Me While I Remember You,
Toronto (2023)
Photo: Steve Williams Jnr.

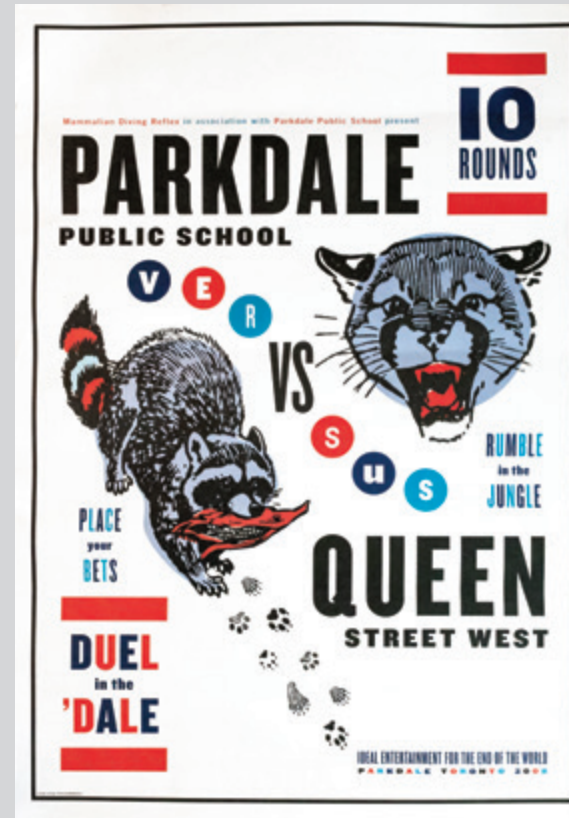
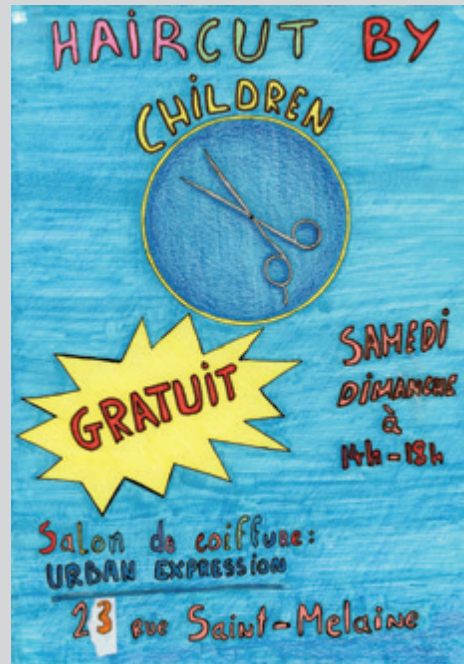
The Last Minutes Before Mars,
Milan (2023)
Photo: Lorenza Daverio



2023

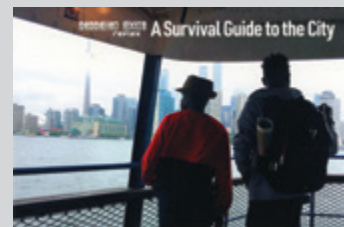
- *Walk With Me While I Remember You* premieres at Evergreen's Good Mourning Festival in Toronto.

We have rippled across the world in many different forms; our impact reverberates long after we are gone, continually existing within thousands upon thousands upon thousands of people.



A VISUAL

HISTORY



THE **WHY AND HOW** OF MAKING WORK

Let's be real, social barriers exist in almost every facet of society. Our methodology specifically breaks these barriers down, piece-by-piece, to show audiences what a generous, abundant world we live in... if we choose to.

When recruiting the brave, everyday performer-participants for our projects, it is of the utmost importance that those who take part in our projects reflect the diversity of the local area, including members of visible minorities, individuals who have migrated to the region, and people whose families would not ordinarily attend arts events. These casting requirements are essential to the artistic and political intentions of our work, by visually highlighting power structures at play not only between different generational groups, but between new arrivals, the socio-economically underserved, and a typical arts/theatre milieu that is predominantly white and middle class.

Eat The Street, Birmingham (2014)
Photo: David Allen



Children

Our work exists to flip the existing adult-youth social contract on its head.

By having children become hairstylists, food critics, neighbourhood tour-guides, or arts jury members, our work exists to flip the existing adult-youth social contract on its head. If current social norms prove to be challenging for young people, we suspect they might be a little restrictive for adults, too. By providing the space for children to prove themselves as creative and capable members of society, our works are not performances *about* children's rights, but rather *active exercises* of them.

Nightwalks with Teenagers, Castlemaine (2023)
Photo: Brendan McCarthy



Teens

Our teen-led works are a reminder that young people will one day rule the world.

Our work with teenagers is political. Projects like *Nightwalks with Teenagers* remind audiences of the unadulterated, primal joys of their youth, and that roaming gangs of loitering teenagers aren't scary, they're not thinking about *you*, they're just *being*. Our teen-led works are a reminder that young people will one day rule the world, so the earlier we give them the reins and trust them to lead as inquisitive peers, the better off we will all be.

All the Sex I've Ever Had, Singapore (2012)
Photo: National Arts Council



Seniors

Our elders have a lot to teach us.

In Western society, the elderly are often cast aside as out-of-touch burdens who are no longer relevant to modern society. This is, by non-Western societal standards, horrific. *All the Sex I've Ever Had* flips this perspective, allowing the oldest members of our society to sit centre-stage, celebrate vulnerability, and share their wisdoms about a topic that we traditionally would not think to associate with our grandparents. Our elders have *a lot* to teach us, so let's listen, yeah?



THE MAMMALIAN MAP

We've stirred moments of celebration and connection in 29 countries and 98 cities across almost 200 tours.

Whether you've graffitied a skate park with us in Castlemaine or had your head shaved by mini-stylists in Tokyo, thank you for taking part in our journey.

Illustration by David Oro

- | | | | | | | | | |
|---|--|--|--|--|--|---|--|--|
| <p>AUSTRALIA
Sydney
Melbourne
Launceston
Perth
Darwin
Adelaide
Hobart
Brisbane
Castlemaine</p> <p>AUSTRIA
Vienna
St. Pölten</p> | <p>BELGIUM
Brussels
Ghent</p> <p>CANADA
Toronto
Calgary
Ottawa
Vancouver
Victoria
Montreal
Regina
Kitchener-Waterloo
Inverness
Hamilton
Whitehorse
Burlington
Quebec City
Peterborough</p> | <p>CZECH REPUBLIC
Prague</p> <p>DENMARK
Copenhagen</p> <p>FINLAND
Kuopio
Helsinki
Hanko</p> <p>FRANCE
Saint-Etienne
Rennes
Marseille</p> | <p>GERMANY
Oldenburg
Bochum
Duisburg
Gelsenkirchen
Hamburg
Altenburg
Frankfurt
Berlin</p> <p>ICELAND
Reykjavik</p> <p>IRELAND
Dublin
Cork</p> | <p>ITALY
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Modena</p> <p>JAPAN
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Mexico City</p> | <p>NETHERLANDS
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Lahore
Sahiwal</p> <p>PORTUGAL
Sintra</p> <p>SINGAPORE
Singapore</p> | <p>SLOVENIA
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Gwangmyeong
Seoul</p> <p>SPAIN
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Winchester
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Edinburgh</p> | <p>Colchester
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New York
Austin
Philadelphia
Cincinnati
Chicago
Sarasota</p> |
|---|--|--|--|--|--|---|--|--|

WHERE ARE THEY NOW?



Ask a Teenager, Toronto (2005)



Photo: Justin Aranha

BAMBII DJ EXTRAORDINAIRE

Kirsten Azan, the world renowned Music Producer and DJ extraordinaire under the alias Bambii, has been involved with Mammalian since she was ten years old. In 2004, she performed in *Ask a Teenager*, a foundational precursor to the eventual long-term collaborations with youth from Parkdale. In 2015, as an adult, Bambii volunteered as one of the first test subjects for a project that developed into *Sex, Drugs and Criminality*. We really owe it all to her. Bambii has created her own bi-annual multi-city party called *JERK*, which recently celebrated a decade of uniting diverse sounds and uplifting Queer and POC communities. Her fame spans the globe, with DJ sets at iconic venues such as Berghain and Boiler Room. Her debut EP *INFINITY CLUB* is a testament to her abundance of talent. The Young Mammals don't just admire her—they're OBSESSED with her, and you should be too.

“
We really owe it all to her.”



Nightwalks With Teenagers, Cape Breton (2011)

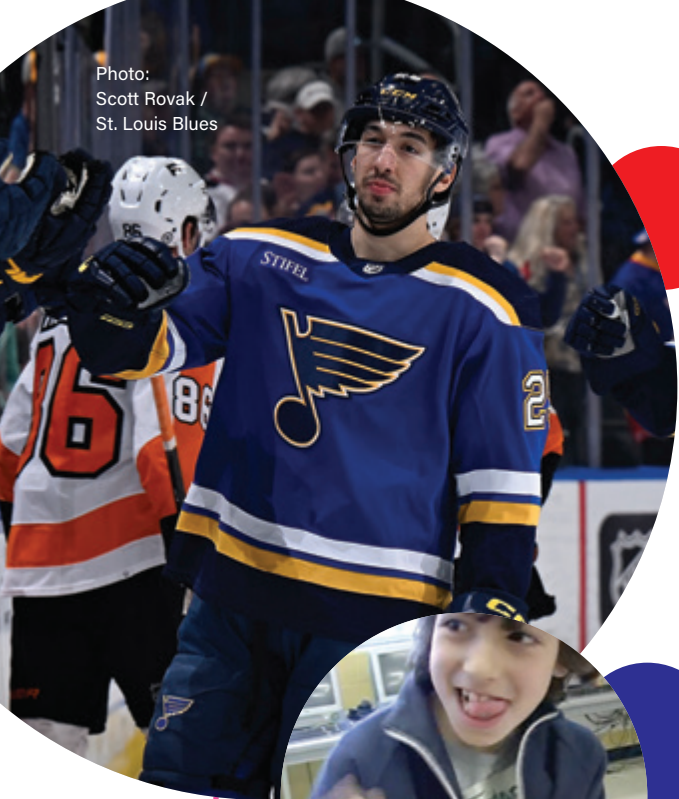
CHOSANG TENZIN ENTREPRENEUR VIDEOGRAPHER

Chosang is an O.G Torontonians, being with the group when it first formed in 2012. He was involved in tons of the early Young Mammals projects in Toronto and helped produce the first ever *Nightwalks with Teenagers* in Inverness, Canada and Leeds, UK. Growing up, everyone knew there was only one thing that could waver his unwavering confidence, and that was his childhood crush: fellow Young Mammal, Yeschi. In 2020, Chosang quit his part-time job at the bank to pursue his passion in videography and start his own business in real estate filming, which is flourishing. It's going so well for Chosang, that he and Yeschi bought a house, and in Toronto, that's when you know your business is doing *gooooooood*.

“
Business is doing goooooood.”



Photo:
Scott Rovak /
St. Louis Blues



Show and Tell,
Toronto (2007)

Eat The Street,
Toronto (2009)



AHASH JEEVAKANTHAN EPIDEMIOLOGIST MASTERMIND

“
**Ahash eventually
managed to become
our boss.”**

We started working with Ahash when he was just eleven years old as part of the first cohort of youth that eventually formed the Young Mammals. He performed in many of our earliest socially-engaged performances in Toronto; *Show and Tell* and *Eat the Street* and the first ever Young Mammal film, *How to Be a Brown Teen*. Ahash eventually managed to become our boss when he was elected the President of Mammalian's Board of Directors. Ahash now works as an Epidemiologist for the Public Health Agency of Canada. Remember during the pandemic when we were getting daily infection statistic updates? It turns out Ahash was part of the team that was crunching the numbers and pushing out the stats. From Young Mammal to Board President to Covid stats guy, Ahash is a man that wears many hats.

JORDAN KYROU NHL ALL STAR

“
**Jordan bestowed us with
his great talent of making
fart noises with his armpits.”**

At just nine years old, Jordan was featured in Mammalian's short film, *Show and Tell*, back in 2007. Created in collaboration with Parkdale Public School, every single student brought in one item that they held dearly. Instead of bringing something, Jordan bestowed us with his great talent of making fart noises with his armpits. Jordan has expanded his talents and is now living the dream as an NHL Hockey Player on the St Louis Blues and was named an All Star in 2022. He is Mammalian's greatest athlete by far (ok, Mammalian's *only* athlete), and even though he hasn't graced us with a collab since 2007, we are rooting for him. Let go Blues!

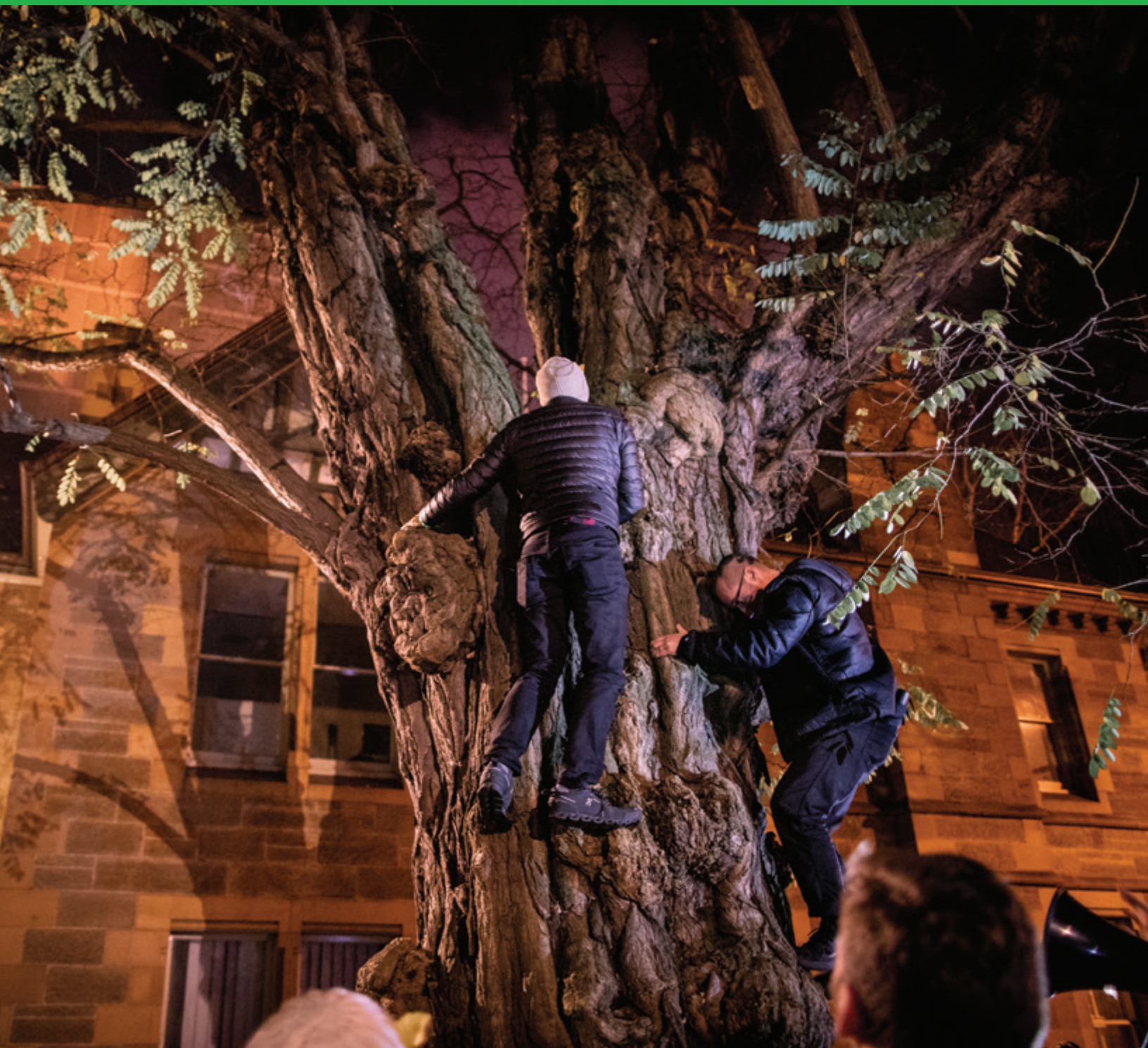
Children's Choice Awards,
Melbourne (2008)



MOSES CARR AURAL EXPERT

We first worked with Moses during *The Children's Choice Awards* at Melbourne Festival in 2008, when he was eleven years old. Moses credits his exposure to Balkan Music during his time as a Children's Choice Awards Juror as the reason he now plays the Accordion. Chasing his passion for music, Moses went on to graduate in Interactive Composition from the prestigious Victorian College of the Arts. In a wild twist of fate in 2017, Mammalian presented *All the Sex I've Ever Had* at the very same Melbourne Festival that sparked our friendship with Moses... and guess who was hired as the Sound Designer for the show? None other than our prodigious Moses! A decade after meeting a bright-eyed musically-inclined kid, we came full-circle and worked alongside a brilliant Sound Designer.

“
**A decade after
meeting a bright-eyed
musically-inclined kid,
we came full-circle
and worked alongside
a brilliant Sound
Designer.”**



ENVIRONMENTAL IMPACT

Our unique distributed touring model foments deep local engagement, strong international partnerships, and low environmental impact.

When on tour, traditional theatre companies need to transport an entire crew of performers, production team members, designers, sets, costumes, you name it. Although necessary to put on a fabulous show, this is inherently very carbon intensive.

However, when Mammalian is on tour, we engage with *local* communities of performer-participants, *local* artists, and a smattering of touring artists to balance out the team. It is, by design, an efficient, less carbon intensive style of touring in the international arts scene.

On average, each of our touring projects engage with 21.5 artists and performer-participants. Through our distributed touring model, only an average of 3.5 artists actually travel to create the performances; everyone else on the team is local.

What does this all mean? Well, Mammalian started touring in 2006, so how about we break down the last 17 years of touring across our 175 international performances:

If we had a traditional touring model, and we toured all 21.5 artists and performers per project, we would have travelled a whopping 20,929,500km and had released approximately 7,628 tonnes of carbon emissions.

Comparatively, based on our distributed touring model, we have toured approximately 3.5 artists per project, and have travelled a much more modest 890,800km, releasing approximately 524 tonnes of carbon emissions.

That is a difference of 20,038,700km of travelling and 7,104 tonnes of carbon emissions. Aka. over 90% less emissions! You would have to be vegetarian for 12,960 years to offset all of that carbon. Nobody got time for that!

	Mammalian's Touring Model	Traditional Touring Model
Average number of artists and performer-participants travelling on tour	3.5 people	21.5 people
Total distance travelled	890,800 km	20,929,500 km
Total carbon emissions	524 Tonnes	7,628 Tonnes
	Carbon emissions saved = 7,104 Tonnes	

Nightwalks with Teenagers, Hobart (2021)
Photo: DarkLab Media



YOUTH MENTAL HEALTH

Since our inception, we've flirted with the tricky topics of mental health and anxieties about what the future holds—our tagline is “ideal entertainment for the end of the world” for a reason. However, it's pretty clear that Gen-Z has had a rough roll of the generational dice: post-covid stress, brain-altering social media algorithms, and fascism rising faster than the climbing sea levels. With this new landscape comes the need for us to update our methods and shift our collaborative approach towards both old and new works. An essential part of collaborating with young people is giving them the space to discuss complex feelings.

The Last Minutes Before Mars, which invites audiences into the final hours of young teenagers' lives before they are blasted into space, tackles youth mental health and climate anxiety. Our Bochum (2020) and Milan (2023) premieres reflected the teenagers' and adult audience members' shared connections to the planet and the desire to leave it better than we found it.

Our newest teen-led work, *Walk With Me While I Remember You*, is an intimate walking performance with local young people who share in their experiences of loss and bereavement. A youth performer-participant who took part in the premiere performance shared:

“Storytelling sustains human's profound desire for connection. At times, it can be difficult to find these connections about grief with others, especially when it is such a taboo topic (...) This performance challenges the perception that young people are unable to foster these kinds of meaningful moments in life. To me, this is the perfect example of art that heals.”
— Sofie

By both design and necessity, mental health has become a central focus of our work with youth. In the ever-changing environment, we have commenced collaborations with local and international artistic professionals and mental health experts to cement best practices for collaborating with young people regarding complex topics.

**Walk With Me While I Remember You,
Toronto (2023)**

Photo: Steve Williams Jnr.

COLLABORATOR CONTEMPLATIONS

We asked 30 of our nearest and dearest collaborators to share some ruminations about Mammalian's celebratory thirty and flirty year.



"It's hard to fathom that Mammalian Diving Reflex has been a going concern for 30 years! After a 1998 reading of *White Mice*, my life was changed, and I became the company's first Producer. So many opportunities, so many disappointments, so many fantastic adventures. Mammalian is a remarkable company, which has had a tremendous impact on generations of participants in communities great and small around the world. The future is terrifying, but if we stick with the Young Mammals I think we might be ok!"

Naomi Campbell
Luminato Festival (Ontario)

"Meeting Mammalian made us question what "childhood" really is. We realized it is the period in life where people learn the rules governing everything—like math, traffic, friendships and how to act in restaurants. Forget about clay and paint; conceptual art is the perfect thing to do together."

Ellen Friis & Henrik Vestergaard
Live Art Denmark (Denmark)

"*The Children's Choice Awards* was one of my personal highlights at Ruhrtriennale as it corresponded so well to our program of "NO EDUCATION." At Kyoto Experiment, I became a lucky winner myself, receiving the *I Was So Surprised I Almost Dislocated My Jaw Award*."

Heiner Goebbels
Composer, Theatre Maker & Former
Artistic Director of Ruhrtriennale (Germany)

"Mammalian Diving Reflex: connected to something not dreamt of in your 'philosophy,' it's irrational, divine. This message came to *Buddies* (1993). Darren (witty, smart) taught me things I'd learn later from books (books are not as good). (NOT written by. A.I.)"

Sky Gilbert
Buddies in Bad Times Theatre (Ontario)

"I had my hair cut by a 10 year old named Daryl at the World Premiere of *Haircuts by Children*, one of my favourite theatrical experiences that changed my perception of what a show could be. Or what could be a show. At Theatre SKAM, the first thing I did was bring the show to Victoria."

Matthew Payne
Fashion Machine (British Columbia)

“**The future is terrifying,
but if we stick with
the Young Mammals
I think we might be ok!**”

—Naomi Campbell,
Luminato Festival (Ontario)

"Through an unexpected encounter with Darren in New York, *Eat the Street* and *Haircuts by Children* emerged in Launceston. These endeavours revolutionised my perception of theatre and career trajectory, and also transformed interactions between Mowbray Heights Primary School and the local community. Social acupuncture at its best!"

Angela Driver
Tasmanian Leaders (Australia)

"I stumbled into Mammalian Diving Reflex accidentally. It was like opening a door by chance at a party and suddenly finding myself in the Sistine Chapel, surrounded by breathtaking art and ideas. Ideas that challenge you, that break taboos, outrage and delight you and dazzle you with their sheer beauty and generosity."

Anthony Roberts
Colchester Arts Centre (England)

"*All the Sex I've Ever Had* was the opening piece of the 2018 Mladi Levi Festival. We loved the process and remain in a friendly relationship with the people included in the piece. The play gave the courage to express the mystery of the hidden parts of our lives."

Alma R. Selimovic
Bunker (Slovenia)

"We were honoured that *Nightwalks with Teenagers* was led by Young Mammals from Canada, Germany, the UK, Italy, and beyond. As with all of Mammalian's work, this project inspired joy, revelation, and profound emotion, asking us to reflect on art, life, and the meaning of it all"

Anna Gallagher-Ross
The Bentway (Ontario)





These Are the People in Your Neighbourhood, Gwangju (2014)

“**Darren’s writing created its own space. It was never a safe space and it was never boring.**”

—Layne Colman,
Theatre Passe Muraille (Ontario)

“I have always considered the practice of Mammalian Diving Reflex to be ahead of its time. There is a unique capacity in their projects to work “with” rather than work “for” participants. That’s the best result you can imagine for a project, actual life taking over the arts, a sort of applied revolution.”

Matthieu Goeur
Les Halles de Schaerbeek (Belgium)

“Mammalian is the elephant in the room. They ask the questions we are never meant to ask and remind us of our humanness. The distinctly uncomfortable, beautiful, generous worlds they create, such as inviting the world to look at teenage lives lived on a secluded island in the outer Hebrides, have impacted my life immensely.”

Lucy Gaizely
21Common (Scotland)

“Darren’s writing created its own space. It was never a safe space and it was never boring. It felt like something dangerous was going to happen. Somebody was going to say or do something that would require an evacuation or change in point of view.”

Layne Colman
Theatre Passe Muraille (Ontario)

“Hosting Mammalian was an opportunity to focus on people; the enthusiasm of a diversified public offered phenomenal visibility. For our audience, Mammalian opened a transgenerational dialogue on age, the different phases of life and its challenges. The team still meets regularly, forgetting their differences, to celebrate life and the happiness of being together.”

Marie-Claire Tremblay
Mois Multi (Québec)

“I’ve always believed that *All the Sex I’ve Ever Had* is a powerful representation of the experiences of the elderly. I was honoured to present Mammalian Diving Reflex in Korea and I truly believe that this performance will be remembered for years to come!”

Jin Yeob Lee
Elephant’s Laugh (South Korea)

“The preeminent exemplar of how to merge local and international. Mammalian’s preparation and care saw them build trust and gather willing accomplices. Can a diverse group of elders in a city with conservative tendencies talk about sex to an audience of their neighbours? With a bit of help, you’re damn right!”

Drew Klein
Contemporary Arts Center (USA)

“Replacing the lens. Exploring uncertain territories, untravelled. Listening and offering artistic protagonism to kids, elders, teens, before this risk becomes a mainstream practice. Shifting the observation point. This has been my encounter with Mammalian in over a decade of collaboration. Mammalian does not age. It blossoms.”

Umberto Angelini
Triennale Milano Teatro (Italy)

“Kampnagel is convinced by the cross-generational approach and strength of Mammalian’s concepts: performative situations develop a special power in which certain social parameters are shifted, and thus hierarchies are turned upside down. Impressively simple and consistently executed; thought patterns break down and leave a lasting impression on participants and visitors.”

Anna Teuwen,
Kampnagel (Germany)

“**...this performance has been etched in Japanese stage history.**”

—Akane Nakamura,
True Colors Festival (Japan)

“*Sex, Drugs and Criminality* opened up a lightness in the city, a moment in which our younger citizens were granted equal status to talk about such taboo things. It opened the possibility of a long-term collaboration with four of the performers, who went on to become international festival currants in our program.”

Bek Berger
Homo Novus (Latvia)

“*These Are the Artists in Your Neighbourhood* brought new perspectives to the artists’ and students’ life and work. The students were introduced to the realities of a working artist’s life. The artists appreciated being recognized for more than just art makers, and many will incorporate mentoring youth into their practice.”

Bill Kimball
Public Energy (Ontario)

“I never thought I would invite teenagers into my home for dinner and have a conversation about my teenage years, the things I loved and the things I fear. For them to desire and to ask for the provision of resources for their own project was one of the most satisfying moments of my working life. It was a revolution.”

Linda Di Pietro
Indisciplinarte (Italy)

“*All the Sex I’ve Ever Had* changed my worldview. The sense of joy and honest generosity of sitting together and witnessing these stories will stay with me forever. What Mammalian Diving Reflex does is provide a safe space for communities to be heard and seen. Wickedly honest, generously invasive, and dangerously celebratory.”

Wesley Enoch
Sydney Festival (Australia)





“**It is rare to find collaborators like Mammalian Diving Reflex. They have led the way in reimagining what art is, how and where it happens, who makes it, for and with whom? In their hands, a small story from a seemingly quiet whisper in our darkest moments becomes a momentous roar.**”

—Helen Cole & Helen Davies,
In Between Time (England)

“Producing three different *Nightwalks with Teenagers* in different areas of Bologna, with the collaboration of different artists, made it a very layered experience for the performer-participants. They could feel ownership, be brave and take responsibility for the journey of the adult audiences, balancing individualities and communality.”

Silvia Bottioli
FUORI! (Italy)

“*Sex, Drugs and Criminality* is still having an impact on the performer-participants and the audience today. We are often told how innovative and exciting the work was. Getting to know Mammalian has inspired us to work differently with communities. We raise our glasses for the next 30 years!”

Maria Carneiro
teatromosca (Portugal)

**Nightwalks With Teenagers,
Frankfurt (2023)**
Photo: Katrin Schander

“I first presented Mammalian’s *Haircuts by Children* in an old barber next to Birmingham’s bus station. That remarkable project, both playful and political, started a lifelong association with a company whose wonderful work places power in the hands those who our societies have often made invisible.”

Mark Ball
Southbank Centre (England)

“The performer-participants in *All the Sex I’ve Ever Had* in Tokyo and Kyoto included a woman who has lived in a wheelchair since childhood, and a woman who underwent gender-affirming surgery at the age of 60. Performed in a tri-lingual mix, with such diversity of disabilities, gender, languages, and generations, this performance has been etched in Japanese stage history.”

Akane Nakamura
True Colors Festival (Japan)

“A love affair that has already lasted 12 years. It started with a bang, when 100 children conquered the Ruhrtriennale, and we created a beautiful collective with Mit Ohne Alles. The concept of radical participation forms the basis of my artistic work and is a direct result of our collaboration. Thank you!”

Cathrin Rose
Schauspielhaus Bochum (Germany)

“The impact of *Haircuts by Children* in Austin was profound. Mammalian introduced an intergenerational framework that felt totally fresh and exciting, created genuine connections between people that wouldn’t have existed otherwise, and sparked new thinking about the possibilities of performance within the local artistic ecosystem.”

Ron Berry
Fusebox Festival (USA)

“Working with Mammalian Diving Reflex is always surprising; leaving their mark on the public space and especially on the people who are actively involved throughout the production process. With the Mammals of Milan, we have seen them grow artistically over the years while maintaining their personal uniqueness.”

Silvia Orlando
ZONA K (Italy)



“**Mammalian’s original, innovative approaches, with a mission to inject new quality into theatre, contained something threatening for some parents and teachers, who claimed to know exactly how children should be and how education really works. Mammalian has a singular sensibility to extract sociological nuggets, giving insights into generations, cultures and ways of life all over the world.**”

—Thomas Kraus,
PAZZ Festival (Germany)

“**The concept of radical participation forms the basis of my artistic work and is a direct result of our collaboration.**”

—Cathrin Rose
Schauspielhaus Bochum (Germany)

BEST PRESS

“Performance art that doesn’t suck.”

Toronto Life (Toronto, Canada)

“*[All the Sex I’ve Ever Had was]* hands-down one of the best nights of my life.”

Broadwayworld.com
(Sydney, Australia)

“Through brilliant craft, sharp-bright realities, and the promises imagined by intimacy, *Mammalian Diving Reflex* pushes you gently, but firmly, to a place just a little beyond what you thought you could handle.”

Fusebox (Austin, USA)

“As a standard-bearer of socially engaged art, *All the Sex I’ve Ever Had* is a masterpiece.”

Note Magazine (Kyoto, Japan)

**All the Sex I’ve Ever Had,
Québec City (2023)**
Photo: Charline Clavier



“*[Nightwalks with Teenagers was]* one of the most captivating projects, that it made me recall my teenage days with such fondness that it bursts out of my chest.”

This is Tomorrow (Bristol, UK)

“For a couple of hours *[Teentalitarianism]* followed other rules within a small, itinerant and organized anarchist community. The world saved by kids? It is not said, but it does not seem impossible.”

La Repubblica (Milan, Italy)

“*[The Last Minutes Before Mars is]* a dazzling encounter between virtuality and matter, which Mammalian Diving Reflex chooses as a device to tell the story of today’s turbulent adolescence: the unfathomable distance between one’s private, domestic life and the unexpected, or perhaps even sought-after intimacy with others.”

ZK Blog (Milan, Italy)

“*Nightwalks with Teenagers* is theatre in the etymological sense: a place of gazes and visions. An opportunity to literally slip from the semantic to the somatic level.”

Gagarin Magazine (Bologna, Italy)

“*Haircuts by Children* is something “radical” and goes to the heart of assumptions we hold about performance and about art. The performance takes adults back to their own memories of when they were children, when they were respected, and when they weren’t.”

CBC (Vancouver, Canada)

The Lockdown Resolution,
Bristol (2021)
Photo: Paul Blakemore



Walk With Me
While I Remember You,
Toronto (2023)
Photo: Steve Williams Jnr.

*“[Walk With Me
While I Remember You]
was one of the most moving
performance experiences
I’ve ever encountered.”*

A View From the Box (Toronto, Canada)

*“Mammalian Diving Reflex connects people
in a surprising way that is deeply involved
with the local community and tailored to
the characteristics of the place and society.”*

Get This Japan (Tokyo, Japan)

“Right at the opening [of *The Last Minutes Before Mars*], the youngsters leave no doubt who will be ‘the boss’ here in the future.”

WAZ (Bochum, Germany)

“Mammalian Diving Reflex created the artistic and physical frameworks for *These Are the People in Your Neighbourhood* to exist, but the performance itself feels to belong entirely to the children.”

No Plain Jane (Adelaide, Australia)

“Vulnerability is one of the company’s main engines: the astonished emotion brought up by the company’s interventions.”

The Saturday Paper (Melbourne, Australia)

“One of Canada’s most in-demand cultural exports.”

Weekend Australian (Perth, Australia)

The Last Minutes Before Mars, Milan (2023)
Photo: Lorenza Daverio





Illustration by David Oro

EVERY
PRESENTER
WE'VE
EVER
WORKED
WITH

10 nodi festival
Abandon Normal Devices
Alberta Theatre Projects
Alley Jaunt
Ansan Street Arts Festival
ANTI Contemporary Arts Festival
Art & Society Research Center
Art Gallery of Ontario
Art in General at Performa 07
Art of the Danforth & Jane's Walk
Arts Australia & Junction Arts Festival
Arts Council Norway & Theatre Avant Garden
Asian Arts Theatre
At the Spark Festival co-presented by
Theatre Skam & Belfry Theatre
Auawirleben Festival & Schlachthaus Bern
Baltic Circle Festival
Behaviour Festival & The Arches
Boca Del Lupo
Brisbane Festival
Brooklyn Academy of Music (BAM)
Buddies in Bad Times Theatre
CAOS Centro Arti Opificio Siri & Indisciplinarte
Castlemaine State Festival
Cincinnati Contemporary Arts Centre
City of Toronto's Museums & Heritage Services
Coach House Books
Colchester Arts Centre
Collettivo Amigdala
Come Out Festival
Contact Manchester
Context Gallery
Cork Midsummer Arts Festival
Crow's Theatre
Curtain Razors & The Movable Feast
Dark Mofo
Darwin Festival
Dublin Fringe Festival
Edinburgh International Festival
Elephant's Laugh
Emilia Romagna Teatro Fondazione
Es-Terni Performing Arts Festival
Evergreen Brick Works
Evolution Theatre
Festival de Marseille
Festival des 7 collines
Festival des arts vivants

FIDENA
Fierce Festival
Frascati Theatre
Freedom Festival
FringeArts Festival
Fusebox Festival
Galerie B312
Gallerywest
Gladstone Hotel
Gwangmyeong Cultural Foundation
Grenswerk Festival
Hamilton Artists Inc.
Hangö teaterträff
Harbourfront Centre
Hat Fair
Helsinki Festival
Homo Novus International Festival of
Contemporary Theatre
Home Of The Arts (HOTA)
In Between Time
Justina M. Barnicke Gallery
Kampnagel
Kaserne Basel & Theaterfestival Base
Kunstenfestivaldesarts
Künstlerhaus Mousonturm
Kyoto Experiment
La Teatreraía & El 77 for ESENICA
Les Tombées de la Nuit
Live Art DK
London International Festival of Theatre (LIFT)
Luminato Festival
Magnetic North Theatre Festival
Melbourne Festival
Mladi Levi Festival
Mois Multi
Motschnik
MOTUS & Alfred Ve Dvore Theatre
Museum of Contemporary Art Chicago
Nakai Theatre & Pivot Festival
National Arts Centre
National Theatre & Concert Hall, Taipei
Norfolk & Norwich Festival
Nuit Blanche Brussels
Nuit Blanche Toronto
Oldenburchisches Staatstheater
Ontario Culture Days
Outpost for Contemporary Arts

Parkdale Public School
Pazz International Performing Arts Festival
Perth International Arts Festival
Portland Institute for Contemporary Art
Possible Futures Festival
PROTOTIPOAK & Azkuna Zentroa
Public Energy
PuSH International Performing Arts Festival
Reykjavik Dance Festival
Ruhtriennale
Salisbury International Arts Festival
Schauspielhaus Bochum
Seoul Performing Arts Festival
Singapore Arts Festival
Stadtmensch
Streets Alive Youth Festival
Swallow-A-Bicycle
Sydney Festival
Sydney WorldPride & Darlinghurst Theatre Company
Teatro di Sardegna
Teatromosca's Muscarium#7
The Bentway
The Kyoto Experiment
The Ringling
The Waterfront Theatre
Theater der Welt
Theater Neumarkt
True Colors Festival
University of Reading & Szuper Gallery
University of Toronto
UOVO Performing Arts Festival
Up to You festival internazionale della
creazione contemporanea
Vooruit
Wanas Foundation
Week 53 & The Lowry
Wiener Festwochen
World Performing Arts Festival
Wunderbar Festival
XING International Festival of Performance Art
ZONA K & Triennale Teatro dell'Arte
Zukker

EVERY COLLABORATOR WE'VE EVER WORKED WITH... HOPEFULLY!

We acknowledge that over time, individual collaborators' names may have changed. All the names of the collaborators we have included below are the names of the collaborators at the time of our collaborative collaboration.

Aaron Farrant	Andre Busu	Basilio Scalas	Chris Lorway	David Oro	Erica Campayne	Gzime Jamali	Jana Eiting
Adam Lazarus	André Ruth Shammah	Beatrice Löffelholz	Christa Lehmer	Davide Piferi De Simoni	Erica Thomas	Hana Novotna	Jana Wiechers
Adam McGowan	Andrew Concha	Beatrix Lewers	Christel Wolf	Dayna Esty	Erik Mana	Hana Yamada	Janice Lee
Adel Nouar	Andrew Shaver	Beatriz Pizano	Christian Horoszczak	Debbie Grose	Erika lesse	Hanna Steinmair	Janice Ng
Adrian Howells	Andrew Shook	Bec Reid	Christian Raschke	Debra Allison	Erin Jamieson	Hannah Walker	Jay Bailey
Agnes Albertine	Andrew Williamson	Beth Kates	Christian Ziegler	Debra Tomporowski	Essi Brunberg	Hannelore Kiesel	Jeanne Atwal
Agnes Pattison	Andy Pea	Bette Logan	Christiane Morrow	Dee Mitchell	Esther Vincent Mustang	Hannon Welch	Jen MacDonald
Agnese Cornelio	Angel Dominguez	Bianca Spence	Christie Honsburge	Deirdre Stewart	Eungpyo Hong	Harriet Plewis	Jenifer Pappararo
Agnieszka Chalas	Angel O'Reilly	Bill Kimball	Christie Woodhouse	Demian Behrens	Eunji Park	Haru Mizukami	Jenna Winter
Ahash Jeeva	Anika Faser	Birgit Rogl	Christina Loxam	Deshawn Gordon	Eva Geatti	Haruka Ueda	Jenna-Lee Leger
Akane Nakamura	Anita Murphy	BJ Yoo	Christine Brièr	Dhamana Shuri	Eva Kern	Hazel Spencer	Jennifer Greer Holmes
Akeeshan Jeeva	Anja Siltakoski	Blaviana Lleshaj	Christine Neoit-Bailo	Diane Blanchette	Eva Verity	Hazel Venzon	Jennifer Marjorie
Alana Wilcox	Ann Murray	Blessing Ajagun-King	Christine Shaw	Diane Borsato	Fadomo M Heneke	Heath Britton	Jenylle Rufin
Alana Wortsman	Anna Gallagher-Ross	Bonita Appleblunt	Christopher Rocholl	Diane Foudrignier	Fadumo Henke	Heidi Brenner	Jerwin Mostiero
Aleda DeRoche	Anna Galt	Brayden LaRadical	Claire Oberlin	Dianna Gunn	Faisal Abdu'Allah	Helge Kock	Jess Henley-Sadgrove
Alex Hong	Anna Hjalmarsson	Brenda McLean	Clara Jaccaud	Dineer Ali	Faisal Anwar	Hemish Choolun	Jessica Birabil
Alex Rand	Anna Hogstrom	Brenda Scheffer	Claudia Howard	Dion Walton	Fanny Ponsard	Henry Monteforte	Jessica Falconer
Alexander Chu	Annabel Glauser	Brian Robertson	Colette Forsyth	DJ Planet Venus	Federica Rocchi	Hera Nalam	Jill Connell
Alexander Florimont	Annalise Prodor	Briony Adams	Concetta De Leo	Donna Soares	Felicity Nicol	Herbert Ottendorfer	Jim Jones
Alexandra Bouariu	Annamari Waliczky	Britt Welter-Nolan	Conor O'Brien	Doris Deckinger	Fenton Almen Nesbeth Jr.	Hermine Fischer	Jim Mustard
Alice Butet	Annarita Banetta	Brooke Ellington	Craig McCorquodale	Dorle Trachternach	Fi Nicholson	Heunjung Lee	Jinyeob Lee
Alice Fleming	Anne Corr	Bruce Hunter	Cybèle Zinsli	Doug Berger	Filipe Sambado	Hibiki Mizuno	Joana Amaral Dias
Alice Norton	Annie Wong	Burkhard Matern	Daina Pignatti	Dr. Geraline Pratt	Filippa Forsberg	Hitomi Sato	Joanna Gawor
Alice Olsen Williams	Anthony Tran	Byron Coathup	Daisy M Leask	Duncan Joseph	Finn Banks	Ho Yeon Lee	Joanne Hobbs
Alicia 'ayo' Ohs	Antonello Piga	Candyce Ruszczyk	Dan Hill	Džemma Sudraba	Fiona Knox	Howard Mah	Joanne Hui
Alicia Ward	Anupa Khemadasa	Carlee Smith	Dan McKeown	Eddie James	Fjoralba Qerimaj	Hugh Portman	Jocelyn Ye
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Alke Schwarz	Areesh Ahmed	Carlos Garcia Leon	Dana Michel	Edith Bellin	Florrie Darling	Ian Jarvis	Johannes Persie
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Frankfurt (2023).
Photo: Katrin Schander



