

réhabilitation

by Greg MacArthur

French translation by Emmanuel Schwartz

February 24 to March 10, 2011

Directed by **Stacey Christodoulou**

“Loss is necessary.”

Montréal, January 27, 2011 – Antarctica. A blinding world of slowly melting ice. A world where the horizon is boundless, where one can forget one’s past and embrace a clean fresh start, where one can frolic with the penguins and breathe in cool, blue air.

The perfect place for a recovery centre.

In a not-too-distant future a highly addictive drug becomes the thrill of choice for a large part of the global population. Users are deemed to be in the grip of an addiction that must be cured before it has catastrophic consequences. They gather in Antarctica for a treatment that is unique and effective. It brings peace, tranquility and ... forgetfulness. Their memories slowly fading, the residents grapple to retain their past, their identity and their humanity.



Photo: Mitch Lengerich

The Other Theatre presents the Quebec French-language premiere of Greg MacArthur’s richly allusive and evocative work. An allegory for our times, *Recovery* warns against the suppression of individuality in the face of conformity, consumerism, and the pursuit of comfort at any cost.

With: Michel Bertrand, Catherine Lavoie, Danièle Lorain, Charles-Smith Métellus, Michel Mongeau and Vanessa Schmit-Craan

Opening Night: Thursday, February 24, 2011 at 8:30pm (Segal Centre Studio)

Who is available for interviews?

Artistic Director, **Stacey Christodoulou**

Playwright, **Greg MacArthur**

Actor, **Danièle Lorain**

Actor, **Michel Mongeau**

Videos

[Réhabilitation - Interview with Stacey Christodoulou # 1](#)

[Réhabilitation - Interview with Stacey Christodoulou #2](#)

[Réhabilitation -Interview with Stacey Christodoulou #3](#)

[Réhabilitation - entrevue avec Danièle Lorain](#)

[Réhabilitation - entrevue avec Michel Mongeau](#)

[Trailer - Bande Annonce](#)

• Set Design: Amy Keith • Costume Design: Marija Djordjevic • Lighting Design: David Perreault Ninacs • Sound Design: Troy Slocum • Video : Tamara Scherbak • Stage Manager: Barbara Zsigovics • Production Director: Isabelle Beaudry • Technical Director: Richard Piquet



5170 Côte-Ste-Catherine (métro Côte-Ste-Catherine)

Billets : 25\$ (15\$ students, 18\$ seniors)

Reservations : (514) 739-7944

Performances: Tuesday to Saturday at 8:30 pm • Sunday at 2:00pm and 7:00pm • No shows on Fridays

– 30 –

For additional information or to schedule an interview, contact:

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A few words from playwright Greg MacArthur

I began writing this play – originally a commission from the *National Arts Centre* – in 2002.

That was almost ten years ago.

The world was different.

I was different.

Things have changed.

But things have not changed.

The central question in this play – the issue I wanted to explore – was how we as a society were reacting to what I saw as a rise of fascism in western culture.

This was in the aftermath of 9 / 11

We were a few years into era of George Bush.

Secrets, suspicions and conspiracy theories were rampant.

I felt I was living in the middle of a confusing, chaotic, dangerous, faltering time.

I felt uncertain.

I was full of rage and questions.

Now it is ten years later.

I think, for myself, it is easier now for me to see the play - the world - I was writing about.

With perspective, things become clearer.

And from what I see, what I experience, it seems this movement is not waning, but gaining momentum.

If anything, I believe we as a culture are becoming more aware and more aware, more suspicious than ever, about governments, about corporations, about the leaders of this world and their motives and motivations.

I think of the recent G-20 summit in Toronto this past year.

I think of Wikileaks.

I think of Stephen Harper.
I think of the Tea Party and Sarah Palin.
I think of our response to global catastrophes.
I think of all of us.
I think of me.
What am I doing?
Am I resisting?
Am I resisting enough?
Or have I just become more and more complacent, more accustomed to this new world order?

This play explores five fictional lives and their individual response to a situation where, incrementally, their lives – their memories, their beliefs - are being stolen from them.

This play asks: what *would* do in the same situation?

This play asks: what *are* you doing?

What are you doing *now*?

A few words from translator Emmanuel Schwartz

“Réhabilitation” is the French title of the play *Recovery* by Greg MacArthur. The word “réhabilitation” imposed itself due to its clinical connotation, its technical nature, denoting something cold and precise.

The play itself evokes, through a multitude of disturbing details, a future that may be close by or far off. It outlines a social apocalypse and allows us to discover, with a great mastery and subtlety of language, the horror and emptiness that could cause such a disaster – much in the same way that the characters of the play become aware of it, captive yet unconscious of their captivity. A science-fiction story full of rich, contemporary characters, addicts of an adult form of Ritalin. A terrible tale of the end of civilization.

In the piece, Greg's writing constantly reinvents itself: at times, hard and gritty, reminiscent of the IN-YER-FACE style of British theatre; at other times, funny, ironic, offbeat, or even lyrical, intimate, always fluid and deliciously biting. These shades and tones of language are a stimulating challenge for any translator.

Part of the work of translation is to adapt, that is to say, to transpose the action into a French environment, Quebec or elsewhere. That being said, the choice of cultural references or expressions was made with the participation of Greg, Stacey and actors. I thank them for their contribution. I address a special thought to Stacey, with whom I have had the privilege of working on this great text.

I get great pleasure in translating Greg's texts. His writing inspires me. We're friends. It's nice to translate the work of friends. I had the chance once to perform *Tail Tell Art*, another of his texts which I also translated and I can attest to its impact on the audience. Greg's work does not leave us indifferent; it invites, seduces, upsets us and knocks us over. I hope that my translation of *Recovery* transmits this impact and force.

A few words from Stacey Christodoulou, director and Artistic Director of The Other Theatre

In 2005, I was asked to direct a Canadian play in Ohio, in the heart of America, in the heart of the Bush years. I was overwhelmed by the lies and deception of the American government, and by the war in Iraq. I wanted to talk about the political situation, without sounding preachy. I knew that fascism was not a dance where everyone just joins in, happily goose-stepping, but a much more subtle, insidious thing. I read *Recovery* and simply thought, "Yes. This is it."

Middle America is not New York City. It is the real America. Soldiers were recruiting on the university campus; the war was a tangible presence. People had relatives who had died during the First Gulf War and others had friends who were serving in Iraq. A plane flew overhead, trailing a huge picture of an aborted foetus. Some nights, I could hear gunshots from the gang fights in the parking lot. I was a long way from home. However, it was also not the America that I saw on television. I found talented, committed, and dynamic people, the same people who would eventually elect their country's first African-American President. In the course of creating the play, my own prejudices were challenged and I thought about everything that I was certain about. I truly wondered how I would really behave if my own country was attacked.

Last year, when H1N1 threatened to become a pandemic, I resisted the hysteria, resisted vaccination. However, all it took was my doctor calmly saying, "It's not just about *you*. It's about the health of *everyone*. It is so you cannot infect all those *other* people who *refuse* to be vaccinated or who *cannot* be vaccinated – maybe someone's *child*." My resolve fell like a house of cards and I immediately went to the vaccination centre where I read the brochure, saw the educational video, spoke to the kind but efficient nurse and took the needle under my skin. And I thought, "If this is how I react to this, how am I going to react to a war or an invasion? Or a real economic crisis? Would I denounce my neighbour to get more money, a better job? Would I do the right thing?"

I pray never to be tested. I doubt my own ability to be brave. *Recovery (Réhabilitation)* is a moral inoculation against these fears and I am revisiting my fears now in 2011 when the world seems more chaotic than before. This play is a stark reminder: a reminder not to forget our humanity, a reminder that our civility is but a veneer that is easily ripped away, a reminder that nothing in our lives just happens on its own, that everything comes about from an accumulation of small and large choices – of things done and not done – and a reminder that the point of no return can be closer than one thinks.

CREATIVE TEAM



Greg MacArthur (auteur)

Greg is a playwright, dramaturg, and, occasionally, a performer. His plays have been produced extensively across Canada as well as in South Africa, Germany, the UK, Hungary, the United States and have been translated into numerous languages. Some of his work includes: ***Tyland: The Toxic Bus Incident; Recovery; Get Away; Snowman;*** and ***girls! girls! girls!***. His plays are published by Coach House Books. He has been Artist-In-Residence at Playwrights' Workshop Montreal for the past five years. In January 2011, he began a two-year position as *The Lee Playwright –In-Residence* at The University of Alberta.



Emmanuel Schwartz (traducteur)

Actor, writer-director, musician and translator, Emmanuel Schwartz founded in 2005, with Wajdi Mouawad, Abé Carré Cé Carré Compagnie de Création, which produced Mouawad's ***FORÊTS***, in which Emmanuel participated as an actor, touring Europe and many francophone cities until 2007. He has also worked with various directors, choreographers and filmmakers, such as Serge Denoncourt, Jean Baudin, Claude Poissant, Geoffrey Gaquère, Dave Saint-Pierre, Alice Ronfard, Olivier Choynière, Denis

Villeneuve, Todd Haynes, Éric Jean. He has composed the soundscapes for several theatrical productions, dance pieces and short films, including the works of Dave Saint-Pierre, Christian Lapointe and Alice Ronfard. His written texts have been presented at PàP sans cérémonie, at the Festival du Jamais lu and at la Semaine de la Dramaturgie du CEAD. In 2008, he played Aeneas in *l'Énéide* by Olivier Kemeid and Wilfrid in *Littoral* by Wajdi Mouawad. In 2009-2010, he played the title role in *CALIGULA* directed by Marc Beaupré, and Clément in *CIELS* by Wajdi Mouawad and directed his own text, in the triptych *Chroniques (Max, Bérénice et Clichy...)* at Théâtre Lachapelle, along with Alice Ronfard and Jérémie Niel. His project *Nathan Bénédicte est un Yi King, NathanBenedictisonfire* is supported by the Théâtre d'Aujourd'hui. He has directed his text *Rapécédaire* at the Monument National for the FTA édition 2009, as part of the event Microclimats organized by Martin Faucher which highlighted the work of emerging artists. He is currently writing a piece for young adults entitled *L'Épiphanie*. He has also translated many theatre pieces from French to English et vice-versa: *CHS* by Christian Lapointe, *King Dave* by Alex Goyette, *Cocaline* by Yvan Bienvenu, *The Laramie Project* by Mosès Kaufman et The Tectonic Theater Group and *A Tale Tail Art* by Greg MacArthur.



Stacey Christodoulou (director)

Stacey Christodoulou is the founder and Artistic Director of The Other Theatre.

Productions include: *Medeamaterial* by Heiner Muller, *Kaspar* by Peter Handke, *Pre-Paradise Sorry Now* by R.W. Fassbinder (Masque Finalist for Best Direction and Best English Play) and *Human Collision/Atomic Reaction* which played at the Festival de Théâtre des Amériques (Masque Finalist for Best English Play and MECCA winner for Direction, Production and Light and Set Design).

Recent work: The French-creole version of *Macbeth* set in Haiti presented at the Segal Centre Studio in 2010. As the Reynolds Atelier Visiting Artist at McGill University where she supervised continuation of the mp3 installation *SPIRAL JETTY 1: Movement for the Masses*, produced by The Other Theatre at Circuit Est; *AFTERLIFE*, the first version of this mp3 installation, for *The Factory Project* curated by Studio 303 and OUT Productions; prior to this, directing the Quebec French-language premieres of *The Fever* and *The Designated Mourner* by Wallace Shawn at Théâtre Prospero. Other work: The Other Theatre's *Carlos in Therapy*, a collective creation about terrorism which premiered on 9/11. She has directed the MECCA winning *Section O* for Level 4 Theatre at Centaur Theatre's Wildside Festival 2007, and *Recovery* by Canadian playwright Greg MacArthur in the United States. She has also directed at The National Theatre School of Canada, and directed the Quebec premieres of two Sarah Kane works: *Blasted* for the Théâtre de Quat'Sous and *En Manque (Crave)* for The Other Theatre.

Upcoming work: *Home Theatre* (mp3 installation) for Kanva Architecture in the spring of 2011 and *The Seagal* for the Segal Centre Lab in 2012.

Stacey Christodoulou is a graduate of the University of Toronto's Theatre Programme and has studied at l'école de mime Omnibus, Anne Bogart's SITI Company and New York's LaMama Theatre.

DESIGNERS



Amy Keith (Set Design)

Based in Montreal, Amy works in set design and scénographie. She completed her studies at California Institute for the Arts and is a graduate of Concordia University's Theatre Department. Among the companies she has collaborated with are: Centaur Theatre, Scapegoat Carnevale, Soul Fishing Productions, McGill University's Opera department, Oregon State University, Claudia Fancello, Michael Counts (New York Company), Black Theatre Workshop, Imago Théâtre, Geordie Productions, The Other Theatre, The Thousand Island Playhouse et several collective creations in Montreal. As well as her design work, Amy also works in props and art direction in film and television. She currently teaches design at Concordia University's Theatre Department.



Marija Djordjevic (Costume Design)

Marija began her career in former the Yugoslavia where she designed costumes for TV, film and theatre. Trained in Costume Design at the University of Fine Arts in Belgrade, she survived the Yugoslavian war to begin artistic work in Cyprus. During this period (2000-2001), Marija worked with the Cyprus National Theatre, as well as with the Cyprus Broadcasting Corporation. After completing a Master's in Fine Arts, she worked with dance and theatre companies in New York and across the US: Julliard, New Opera Theatre, Complexions, MSM, MCTC, the Cedar Lake Dance Company, the Berkshire Theatre Festival (Massachusetts), Connecticut Rep, CityDance (Washington D.C.), Ballet West (Salt Lake City), NC Dance Theatre (North Carolina) and Port Opera (Maine). In Montreal, she has designed costumes for The Other Theatre (**Macbeth**), Infnitheatre (**Gas**), Porte Parole (**Import/Export**), le Nouveau Théâtre Expérimental (**Lortie**), le Groupe de poésie moderne and many dance companies. Her designs have been part of several exhibitions, notably the Prague Quadriennale 2007. She is the recipient of the US Institute of Theatre Technology's Z.Weisfeld award for Innovative Costume Design.



David Perreault Ninacs (Lighting Design)

David is a graduate of the National Theatre School and began his career designing for The Other Theatre. From 1997 to 2010 he collaborated with Stacy Christodoulou, and designed such shows as **Kaspar, Human Collision/ Atomic Reaction**, for which he won a MECCA award (jointly with Eo Sharp), **Carlos in Therapy, Galapagos, La Fièvre, Le Pleureur désigné** and **Macbeth**. In 2000, he was very glad to join the production of **Ūmlout** and to work with Clowns Gone Bad for the first time. For Diving Horse Creations, he worked on **Croisades, La Leçon, and Elizavieta Bam**, which traveled to the Edinburgh Fringe Festival. He has collaborated with Peter Hinton, designing **girls! girls! girls!, A Doll House**, and Imago Theatre's 2004 production of **Snowman**. For Infnitheatre, he designed **Barnacle Wood**, for which he was awarded a second MECCA, and **Death and Taxes**, both directed by Guy Sprung; as well as **The Facts Behind The Helsinki Roccamatios** directed by Bruce Smith. In 2002, he worked with Douglas Campbell designing the Piggery season of **12th Night, Tango, and The Fantastiks**. From 2005 to 2008, David designed for the Festival International de Jazz de Montreal at Theatre Maisonneuve. In 2007 he worked again with director Téo Spychalski on a remount of **Trans-Atlantique** for the F.T.A., as well as with Imago Theatre on **Isadora Fabulist!**. He also works with choreographer Mélanie Demers, as a designer on **Les angles morts** and **Sauver sa peau**.



Troy Slocum (Sound Design)

Troy is a Sound Designer and Music Producer based in Montreal. He began designing sound for theatre on **girls! girls! girls!** (Teatro Comaneci) directed by Peter Hinton at the Montreal Fringe in 2000 and a later remount at the Festival de Théâtre des Amériques. Over the last 10 years he has designed for numerous productions across Canada, including several productions at The National Arts Centre of Canada, under the direction of Peter Hinton which include **Frida K, Way Of The World, Buried Child, A Christmas Carol, and Mother Courage**. Other productions include **Snowman** (2004 Masques Award nomination for sound design), **Down From Heaven**, (Imago Theatre), **Hunted** (Urban Ink Productions), **An Enemy of The People**, and Peter Hinton's adaptation **A Doll House** (Leonor & Alvin Segal Theatre). **Blacks Don't Bowl, The Lady Smith** (2006 Mecca Award nomination for Sound Design), **A Raisin In The Sun** (Black Theatre Workshop). **Galapagos, Recovery**, (The Other Theatre). **All The World, Alice Through The Looking Glass, The Shape Of A Girl, I don't like Mondays** (Geordie Productions). Troy is currently composing the sound and music for **The Douglas Chronicles** by Tricia Collins, currently in development, and producing new music both solo and in collaboration with many other artists.



Tamara Scherbak (Video)

Tamara Scherbak is a filmmaker based in Montreal, Quebec. Her short films, *Dedashka* and *Raya*, have screened in numerous festivals around the world and have notably won awards for Best Film and Best Director. She developed as a filmmaker while studying for a B.F.A in film production at the Mel Hoppenheim School of Cinema and has participated in film workshops at the Escuela Internacional de Cine y Television in San Antonio de los Banos, Cuba, at the Centre Imagine in Ouagadougou, Burkina Faso, and at the 2009 Toronto International Film Festival Talent Lab. Her new film, *Recycle, Reuse, Remix*, co-produced with the National Film Board of Canada, premiered at POP Montreal where she also taught a workshop on experimental filmmaking practices. She is currently creating a series of multi-media installations incorporating movement, architecture and film with The Other Theatre.



Mitchell Lengerich (Still Photography for Video)

Mitchell Lengerich, a native of St. Mary's, Ohio, U.S.A has been working with film and video for 7 years. He graduated a Cum Laude from University of Toledo in 2009 achieving a Bachelors Degree in Film and Video with a minor in communications. During his years at University of Toledo Mitchell had completed several short films, which led to working as the video designer for University of Toledo's Department of Theater and Film's 2006-2007 show season. He currently works freelance in video and photography, he spends his time traveling and shooting small projects in his current residence in Ewa Beach, Hawaii.

CAST



Michel Bertrand (Leroy)

After studying acting at Collège Lionel-Groulx, Michel continued his training at the Ateliers Danielle Fichaud as well as workshops with l'Acteur en Action given by Gina Couture and Anouk Simard at Carré-Théâtre. At L'École de Mime de Montréal, he is studying corporal mime with Jean Asselin and Denise Boulanger. He is also interested in interdisciplinary work involving painting, music and writing.



Catherine Lavoie (Maya)

After graduating in 2007 from the École Supérieure de Théâtre at UQAM, Catherine performed in 2008 at Espace GO in the piece *Toutefemme* directed by Martine Beaulne. She also performed in *Eddy F. de Pute* at Théâtre Prospéro (Créations UNThéâtre, 2008), in *Cendres sur les main* (Théâtre de l'Ingérence, 2009), in *Bang Bang LOVE* (Les Berbères Mémères, 2009) as well as *Pièces pour emporter* (Les Néos). She has recently performed *Noces de sang* (Théâtre Camera Obscura) at Théâtre Prospéro and will be seen in their second space in *Terre Confite*, a new creation by the collective DIFfraction. As well as her stage work, Catherine plays Paula in the television series, *Tactik* (Télé-Québec).



Danièle Lorain (Claire)

Danièle Lorain has had a long and rich theatrical life : *Les Belles-Sœurs*, *Les palmes de monsieur Schultz*, *les Sunshine Boys*, *Le Vent et la Tempête*, *Un fil à la patte*, *Picasso au lapin agile*, etc. She was also in the cast of the musical *Neuf* as part of the 25th anniversary of the Festival Juste pour Rire. She has also had the pleasure to play Blanche in the popular piece *Toc Toc* and she was part of the cast of *Scandale*, presented during the summer of 2010 at Bromont. She also participated in « *Les Parlemeries* » for Juste pour Rire in October 2010 in Montréal and in Québec City.

On television, she continues to play Sister Jacynthe Lacroix, in the popular series *Virginie*. She also played Vovonne in *Laura Cadieux* (cinema and television). She was the angel of wrath in the *L'été c'est péché* et *Le printemps c'est tentant*. She played the role of Mrs. Wolinsky in the series *La galère* presented on the French CBC radio. She participated in the film *Niagara Motel* directed by Gary Yates.

Since 2000, she has been the spokesperson for La Maison Marguerite de Montreal, a shelter for women in Montreal.

She has received *La pomme d'or*, Audience Award, Best Columnist for *L'Été c'est péché*.



Charles-Smith Métellus (Ben)

After graduating from the Conservatoire d'art dramatique de Montréal in June 2007, Charles-Smith went to Haïti twice (2007, 2009) to visit his ancestral land. Upon returning, he appeared in the television series *Virginie* (2008) as well as participating in short films, including *American Shot* (2008) directed by Carlito Ghioni and *Poudres* (2009) directed by Ky Nam Nugyen. In September 2008, he received his BA in Psychology from the University of Concordia, after which he specialized in *Theatre and Development*. On stage, he has appeared in *Tendres Totems* and *Croquis Cruels* by Francis Monty, directed by Benoit Vermeulen, at Salle Fred-Barry en 2007 and in *Macbeth*, directed

by Stacey Christodoulou, at the Segal Centre in 2008 and in 2010.



Michel Mongeau (Ash)

Michel has had a long career as a radio host. In 1973, he received the Grand Prix Paul-Gilson de la Communauté radiophonique des Programmes de langue française for his text, *le Rêve et le Temps*. On television, after working with the irreverent Gérard D. Laflaque at Radio-Quebec (1982) where he brought to life a variety of marionettes (Georgette, le pape et Ti-Bas), Michel appeared in several television series, including *Jean Duceppe*, *Lance & compte III*, *Casse-tête* and *les Bougon*. In film, he appeared in *100 % bio*, *Comment ma mère accoucha de moi durant sa ménopause*, *le Dernier Tunnel* and, most recently, *J'ai serré la main du diable*. In 2000, he appeared on stage in *le 4^e Round* by Philippe Ducros, with whom he also created *2025, l'année du serpent*. He has collaborated with Stacey Christodoulou in *En manque* by Sarah Kane. He has also appeared on stage at La Licorne (*Territoire*), at the Monument-National (*Montréal la blanche*), at Théâtre d'Aujourd'hui (*2 191 nuits*) for Les Deux Mondes, and at Théâtre Prospero with The Other Theatre (*Le pleureur désigné*). Last fall, Nini Bélanger directed him in the role of Eddie dans *Endormi(e)* and following this, he appeared in *l'Affiche* by Philippe Ducros, in the winter of 2010. Michel recently performed in *Caligula*

Remix directed by Marc Beaupré, at Théâtre La Chapelle.



Vanessa Schmit-Craan (Plusieurs)

Happy to be working with The Other Theatre once again, Vanessa Schmit-Craan, graduate of Concordia University's Theatre Program, has had a busy year. After touring for five months with Geordie Productions, she reprised her role as Lady Macbeth in the French/Creole version of *Macbeth* presented at the Segal Centre (The Other Theatre). During the summer season she participated in the first public reading of the musical, *Daisy and the Wonder Weed*, for the *Next Wave* festival produced by CETM. In December, she worked with Productions Coracole in *Le Pays du Sourire*. Other work: *Dick Whittington* (Left of Centre Productions), *Red Tides* (US tour, 2003) and *Vanishing Currents* (European tour, 2005) with Caravan Tall Ship Theatre.

The Other Theatre

Formed in 1991 by Artistic Director Stacey Christodoulou, The Other Theatre is dedicated to the performance of socially relevant work, in the form of adaptations, installations, theatre texts, and collectively written material. Privileging the physical and the imagistic, the company has created theatre that is both visual and thought provoking, showcasing the work of international playwrights such as Fernando Arrabal, Peter Handke, Heiner Müller, R.W. Fassbinder, Sarah Kane, Kurt Vonnegut, and Wallace Shawn – most as Quebec premieres.

A hybrid group, The Other Theatre performs in English, French and bilingually, emphasizing the ensemble as its primary source of inspiration. Its collective creations have tackled subjects from fractals to fascism, physics to pop culture, television to terrorism and have taken place in theatres, warehouses, a moving elevator, and a shopping mall window. The company has been invited into the seasons of many noted venues, both English and French (Centaur Theatre, Espace Libre, Théâtre Prospero, Galerie Oboro, Montreal arts intercultural) as well as being a participant in the prestigious Festival TransAmérique (formerly the Festival de Theatre des Ameriques). An award-winning and critically acclaimed company, The Other Theatre is recognized as a unique and vital contributor to Quebec’s cultural life.

After exploring different aspects of theatre creation (monologues, collective creations and installations), the company is embarking on a series of experimental work, involving the public, film and mp3 players. The investigation into creating actorless and décorless work began with **AFTERLIFE**, created for **The Factory Project**, a performance event in homage to Warhol’s Silver Factory, curated by Studio 303 and OUT Productions. Other versions of this project include **Spiral Jetty 1** presented at Circuit Est in 2008 and **Home Theatre** for Kanva Architecture to be presented in the spring of 2011. These works use surveillance cameras, ipods and choreography to create an accidental theatre where the participants were unwitting actors. After several experiments in different venues, the last version of this project, **SJ2 :BED** will be presented in 2012.

For The Other Theatre, the link between society’s psychological and political aspects is the backbone of its performance work. By presenting work that is complex and engaging, the company seeks a dialogue with its audience that is free of didacticism and easy solutions. It shows a world of contradictory impulses, actions and emotions – a world where everything is shifting and nothing is impossible.



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