EVERYBODY KNOWS
THIS IS NOWHERE

Mark Lawes and Theatre Junction’s Company of Artists (CALGARY)
Presented by Theatre Junction

Everybody Knows This Is Nowhere is set sometime after the cultural, economic, and political impasse of the 21st century. Inspired by the “last man” of Nietzsche and the “last woman” of Lana Del Rey, passing through the American dream to the other side of emptiness, it is an artistic exploration of the mechanics of the disenchantment of the Western world: How did we get here? What happened to us? Are we in a desert or on the set of a 1950s Hollywood western? In an expressionist cabaret or a decrepit motel room? On stage lies an empty billboard, a transmission radio, and four solitudes whose stories of broken love bring back memories that haunt us and, in part, define who we are. In Everybody Knows This Is Nowhere the future becomes a retrospective: it is an active inquiry into the possibility for re-enchantment, to be found in the cracks of lost and broken dreams.

Everybody Knows This Is Nowhere combines theatre, performance art, pop music, and video installation. It deals with fragments, pieces of a puzzle, partial stories, lost memories, historical references, personal fantasies, and projections. The stage becomes a collective (re-) construction site, a space to sift through the archive of the past and imagine possible futures together. In contrast to traditional forms of narrative, Lawes and his troupe of actor/dancer/musicians employ a thematic and aesthetic point of view to examine the work of some of our great cultural pillars, creating a type of active, communal meditation. Through the use of multiple languages and disciplines, Everybody Knows This Is Nowhere explores the question of time and space and, in particular, the present moment in which we construct possible worlds together, in real time.
Theatre Junction's company of artists is a performance ensemble which, since its inception in 2006, has presented itself as markedly international, multilingual, and multidisciplinary. Led by artistic director Mark Lawes, the company is comprised of actors, dancers, musicians, and visual artists with unique skills and backgrounds. Together, they collaborate in English and French and the languages of their different artistic practices to create works that represent a composite of our place and time.

Theatre Junction’s company of artists has created two experimental short works, Archaeology (2006) and Atlantis Project (2006), as well as three full-length pieces which form a trilogy on death, desire, and the Canadian west: Little Red River (2008), On the Side of the Road (2009), and Lucy Lost Her Heart (2011). The Harbourfront Centre in Toronto presented On the Side of the Road as a part of World Stage/Theatre Centre’s Freefall Festival in 2011. Lucy Lost Her Heart premiered in Calgary in March 2011 and played at Usine C in Montreal in March 2012 as part of their season of international contemporary theatre.

In 2012, Theatre Junction created the full-length piece Sometime Between Now And When The Sun Goes Supernova, which premiered at Theatre Junction GRAND in March 2012 and played again as part of their season in 2013–2014. The piece was also performed at Théâtre Aux Écuries in Montreal in May 2014.

Theatre Junction’s latest work Everybody Knows This Is Nowhere is premiering at Theatre Junction GRAND in February 2015, and will subsequently tour to Théâtre Aux Écuries in November 2015. Its development was generously supported by the latter through a creative residency in September 2014.
Mark Lawes works primarily as a creator of experimental performance with an international, multidisciplinary company of artists. His work is created organically out of a friction between fragments of history, visual art, contemporary dance, music, and an alphabet of material coming from dramaturgical research. All of this is put in motion through a process of improvisation. Full-length works include the trilogy *Little Red River* (2008), *On the Side of the Road* (2009), and *Lucy Lost Her Heart* (2011), which toured to World Stage in Toronto and to Usine C in Montreal.

In 2012, Lawes was selected as laureate of the City of Paris/Institut Français art-in-residence program at Les Récollets to begin research for *Sometime Between Now And When The Sun Goes Supernova* which premiered in Calgary and subsequently toured to Théâtre Aux Écuries in Montreal in 2014.

Lawes has collaborated with musicians, filmmakers, choreographers, and directors in opera, theatre, and dance. In 2003, he lived in Paris where he worked on projects at l’Opéra national de Paris, le Théâtre de l’Athenée, le Scène nationale d’Orléans, the Abbey Theatre in Dublin, and the Steirischer Herbst theatre festival in Graz, Austria.

Lawes is the founding artistic director of Theatre Junction and was the driving force and visionary behind the redevelopment of the Grand Theatre in Calgary. Under his direction, Theatre Junction GRAND has become one of the leading centers for the creation, presentation, and dissemination of international multidisciplinary live art in Canada.

Lawes and his company of artists were invited to Théâtre Aux Écuries in September 2014 to work on their latest creation *Everybody Knows This Is Nowhere* which will premiere at Theatre Junction GRAND in February 2015 and tour to Théâtre Aux Écuries in October 2015.

Raphaëlle Thiriet studied theatre in France at la Conservatoire national de région de Toulouse, learning the Grotowski technique under Henry Bornstein. Upon graduation in 1997, she attended the l’Université d’Aix-en-Provence, where she studied philosophical and political views on theatre. In 2001, she honed her dramaturgy and acting skills under Angela Konrad, dramaturg and artistic director of the In Pulverem Reverteris company. While there, Raphaëlle performed in works such as *Time Is Out Of Joint - Part 1, 2, & 3, Richard III*, and *Traumzeit*, and toured throughout France and Germany.

She has worked with choreographers Heddy Maalem and Emilio Calgagno (Ballet Preljocaj) and with several other companies in France including Ma Voisine S’appelle Cassandre on works by contemporary writers such as Valère Novarina, Edouard Glissant, and Roland Schimmelpfennig. Recent work includes *Les Instituteurs Immoreaux* (inspired by the writings of Donatien Alphonse Sade) with the company Les Travailleurs de la Nuit and Martin Crimp’s *The Country*, directed by Chris Abraham of Crows Theatre (Toronto). Raphaëlle has been part of Theatre Junction’s company of artists for the past six years, collaborating as a co-writer, performer, and dramaturge.
**LUC BOUCHARD-BOISSONNEAULT**

Luc Bouchard-Boissonneault’s training in martial arts at an early age has been an influence throughout his career. Through karate, he learned about the philosophy of the “other,” of listening to the self, and of balance in the game of conflicting forces. Later in life, Luc became interested in the social dance phenomenon and discovered swing, which he practiced for several years. Intrigued by the body and physicality, Luc pursued a degree in contemporary dance at the University of Québec in Montréal (UQAM), which quickly propelled him into the world of professional dance.

As an interpreter, Luc has worked with Dave St-Pierre on the creation of *Un Peu de Tendresse Bordel de Merde*, which toured internationally, including performances in the prestigious Festival d’Avingon, as well as with Québec choreographer Virginie Brunelle in *Les Cuisse à L’écart du Coeur* (2006), *Complexe des Genres* (2011), and *Plomb* (2013). Luc is based in Montreal and has been part of Theatre Junction’s company of artists for the past four years. He collaborated with Mark Lawes in the creation of *Sometime Between Now And When The Sun Goes Supernova* in 2012.

**MELINA STINSON**

Melina Stinson is a dancer and choreographer based in Montreal. She is an ongoing interpreter for and collaborator of Calgary’s Theatre Junction and Montreal’s Lost and Found with whom she has toured and created in France, Canada and Mexico over the last three years. When she isn’t working for these two companies, she is either creating her own work or dancing for other companies and choreographers such as Lara Kramer danse, Carré des Lombes, Bouge de là, Human Playground, Pulse and Puppet, Woo Me Myth, Taryn Javier, Manon Oligny and Mélanie Demers. Melina is excited to be working in Montreal with Dorian Nuskind-Oder for the first time in 2015.

Melina first discovered movement through urban dance in high school. As she continued her studies in dance at the University of Calgary and then in Montreal, she kept searching for the freedom she found in her initial dancing experiences. Now, Melina is increasingly interested in the body’s sensorial connection to common sense and empathy. Implicit physical communication among performers and audience is what keeps drawing Melina back to the studio and stage.

**ARRAN FISHER**

Arran Fisher is a Calgary-based performer, composer, and music producer who has worked with a multitude of local and international artists. He seeks to tap into the emotional resonance of any given situation, whether it be film, theatre, live recording, musical performance, or studio production. As a collaborative element, Fisher’s music doesn’t adhere to a set genre or instrumentation. Past performance highlights include works conceived and performed with his former band The Summerlad, such as *City of Noise* (2005), an extended piece for 17 musicians created for the High Performance Rodeo, and *The Passion of Joan of Arc* (2006), a feature-length live silent film soundtrack. As a musician, Fisher has toured internationally with bands Woodpigeon...
and The Summerlad and has appeared on over a dozen releases as a main performer with these two bands. His current musical outlets are country-punk trio Lucky Sonne and his personal folk-rock project, Ship Shape. His film work includes the soundtrack for indie feature One Night in Seattle and the score for a promotional film for the United Nations on behalf of the Emirate of Qatar. Recording production credits under his Acoustikitty Studio banner have appeared on dozens of albums in a variety of genres. As a producer, his work has received the Polaris Prize and Western Canadian Music Award nominations. Fisher has been a part of Theatre Junction’s company of artists for the past two years.

**KYLE THOMAS**

Kyle Thomas is a Calgary-based filmmaker and musician and alum of the Mel Hoppenheim School of Cinema at Concordia University in Montreal. His short film Not Far From The Abattoir (2011) was awarded top prizes at the Calgary and Edmonton International Film Festivals for short format work by an Alberta-based director, and was screened in competition at SXSW 2012. Thomas’ latest short film The Post (2013) was presented at Cannes 2013 as part of Telefilm Canada’s Not Short On Talent program. A 2014 recipient of the prestigious Lieutenant Governor General of Alberta Arts Award, Thomas has completed his first feature film, The Valley Below, a multi-narrative drama set in the badlands of central Alberta. The film was produced with the support of Telefilm Canada and the Alberta Media Fund, and had its world premiere at the Toronto International Film Festival in 2014.

**FANNINA WAUBERT DE PUISEAU**

Fannina Waubert de Puiseau is a dramaturg, director, and translator who splits her time between Germany and Canada. She studied English Literature and Theatre at Johannes Gutenberg University in Mainz, Germany and at the University of British Columbia in Vancouver, Canada. From 2011 until 2014 she was the Literary Assistant at the Arts Club in Vancouver, where favourite production dramaturgy credits include Bruce Norris’ Clybourne Park, David Ives’ Venus in Fur, and Colleen Murphy’s Armstrong’s War. Throughout 2013 she co-directed and dramaturged The Beast that Escaped/Warning Confidential, a new play and live installation about medicalized bodies at SFU School for the Contemporary Arts. In 2011 and 2013 she worked as a production dramaturg for Bard on the Beach (The Merchant of Venice, Elizabeth Rex), and in 2012 directed her own adaptation of Johann Wolfgang Goethe’s novel The Sorrows of Young Werther at Frederic Wood Theatre. The current focus of Fannina’s artistic work is adaptation and its relationship to modernity. She is interested in exploring the possibility of theatrical adaptation as a distinctly contemporary form; a form that through processes of fragmentation, rupture, collage, pastiche, and reconstruction is able to reflect, and even mirror, the current human condition as shaped daily by media, war, traffic, chaos, competition, and capitalism. She writes extensively about theatre, exploring its intersections with techniques and notions of adaptation, contemporary culture, and democracy.
Theatre Junction GRAND, Calgary
February 27–March 7, 2015

Théâtre Aux Écuries, Montreal
November 3–7, 2015

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