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Hospitality 3: Individualism Was A Mistake

PME-ART

(Montréal)

Part of Québec Now!

WORLD PREMIERE!

**Enwave Theatre
231 Queens Quay West
November 19 - 22, 8:00 p.m.
\$15-30**

**Box office: 416-973-4000
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PME-ART

CAROLINE DUBOIS, CLAUDIA FANCELLO AND JACOB WREN

HOSPITALITY 3**INDIVIDUALISM**
WAS A MISTAKE**NOVEMBER 19-22, 2008, 8 PM**
HARBOURFRONT CENTRE'S WORLD STAGE
WORLD PREMIERE, PART OF QUÉBEC NOW!
235 QUEENS QUAY WEST, TORONTO . T : 416.973.4000**DECEMBER 4-14, 2008, 8 PM . USINE C**
1345 LALONDE AVE, MONTRÉAL . T : 514.521.4493**SOUND : RADWAN MOUMNEH**
CREATED IN CO-COPRODUCTION WITH USINE C (MONTRÉAL) AND WITH
THE COLLABORATION OF HARBOURFRONT CENTRE'S WORLD STAGE (TORONTO)
WWW.PME-ART.CA - WWW.USINE-C.COM
WWW.HARBOURFRONTCENTRE.COM/WORLDSTAGE**Production Notes and Overview**

Bringing together the talents of three ingenious artists (Caroline Dubois, Claudia Fancello and Jacob Wren), *Hospitality 3: Individualism Was a Mistake* focuses on society's difficulty in working together.

Collaborating within an indie rock spirit, the artists work towards a genuine sense of connection with the audience, all the while asking if this engagement could make a real difference in our lives and in the world around us.

Jacob Wren and PME-ART are leaders of an exciting underground movement in theatre and have amassed a huge following in Europe. This World Premiere in their native land presents a rare opportunity to see this new production before the rest of the globe.

Artistic Statement

Through performances, installation, public process and theoretical and practical research, interdisciplinary group PME-ART confronts its contemporary practice via local, national and international artistic collaborations. Combining creation, exploration, critical reflection, dissemination and casual yet significant interactions with various publics, the work is an ongoing process of questioning the world, of finding the courage to say things

about the current predicament that are direct and complex, of interrogating the performance situation.

Performing as ourselves, we create actions, conditions and speech executed with a singular intimacy and familiarity. This intimacy reduces the separation between performer and spectator, opening up a space for thinking, tension, reflection and confusion. Within this space we present meticulously prepared material in a manner that is open and loose, sliding the situation towards the unexpected, towards a sense of connection with whatever the audience brings.

Full of paradoxes and contradictions, the work is often destabilizing. Such destabilization is not only about art, but also echoes the social and personal discomfort so often encountered in daily life. We believe acknowledging uncomfortable realities, instead of pretending they are not there, is of fundamental importance for the development of critical approaches that are generous and unpredictable.

We are deeply engaged with the ethical and political challenges that arise when working collaboratively, searching for a delicate balance between the essential freedom of the performers (to create the thinking, physicality and substance of the work) and the rigour necessary to structure and gradually refine the material over the course of the process.

Drawing considerably upon literature, music, dance, visual art, critical theory, philosophy and cinema, such influences are never entirely direct, always infiltrating our practice from personal, unexpected angles.

While the style of the work may seem fragmented, and is in many ways a reflection of the fragmented times in which we live, simultaneously the work generates a deeply human experience with a foundation in basic yet ephemeral realities: people working together, dealing with the audience, simply trying to figure things out.

Company History

Through performances, installation, public process and theoretical and practical research, interdisciplinary group PME-ART confronts its contemporary practice via local, national and international artistic collaborations. Combining creation, exploration, critical reflection, dissemination and casual yet significant interactions with various publics, the work is an ongoing process of questioning the world, of finding the courage to say things about the current predicament that are direct and complex, of interrogating the performance situation.

MANDATE

PME has retained the same artistic mandate since its foundation on October 26, 1987; namely, to produce and promote theatrical creations while seeking alternative possibilities off the beaten path.

Our organisation favours original creations that risk both commentary on the world and daring interrogation of the processes of theatrical representation. We give full range to the free association of ideas, making diverse use of stage and acting technique. At Antonin Artaud's instigation, we do not consider "dialogued" text the principal progenitor of theatrical creation. As a point of departure, we prefer to call upon the creativity of authors, actors, directors and technicians whose diverse propositions originate from an object, a poem, a text, or a theme initiated by the company. These propositions and explorations serve as a canvas for the written project, and are tried out in the rehearsal studio. We also take into consideration elements originating from disciplines other than theatre, as many performative effects can touch the public, and we treat their semantic and emotional potential in a theatrical manner.

Once this exploratory step is complete, we favour rigour in dramatic writing thanks to a precise scenario, which records dramatic actions, textual material (including dialogue), the director's intent, as well as the function (or purpose) of the technical aspects used. The scenario becomes the catalyst for giving the fullest possible sense to the heteroclitite and heterogeneous procedures we use. As for the performers, we encourage their brave confrontation of multiple levels of play, of movement, of technique, of space, and of content. Our method of writing (proposals, explorations, canvas, text and scenario) has a "collective" character at the beginning of the process and concentrates itself towards one or two individuals as the performance approaches.

In tandem with the creation of a new work, we undertake theoretical and practical research, presentations of the work in progress (and all other spurs for creation) as the privileged sites of exploration for play and dramatic writing. We consider this the most effective means for realizing our productions.

Biography

Jacob Wren is a writer and theatre director who divides time between Toronto and Montreal. He co-founded Candid Stammer Theatre in Toronto in 1988 and in 2002 became co-artistic director of the Montreal-based theatre company PME (though he continues to work in both English and French milieus). With PME he has created *En français comme anglais, it's easy to criticize* (1998), *Unrehearsed Beauty/Le Génie des autres* (2002), and *Families are Formed Through Copulation* (2005). During the same period he also collaborated with Nadia Ross and STO Union, with *Recent Experiences* (2000) and *Revolutions in Therapy* (2004). In 2007 he was commissioned by Sophiensæle in Berlin to direct his own stage adaptation of the 1954 German novel *Der Tod in Rom* by Wolfgang Koeppen. Jacob's performance and theatre works have been seen in such European countries as Norway, The Czech Republic, Germany, Portugal, France, England, Wales, Scotland, Croatia, Sweden, Austria, Belgium, Hong Kong, Japan, Ireland and the Netherlands. In North America his works have shown in New York City, Los Angeles, Toronto, Calgary, Quebec City, Halifax and Montreal. His theatre texts have been translated into French, Dutch, German, Norwegian and Japanese.

Performance History

PME-ART's past performances include *En français comme en anglais, it's easy to criticize*, *Le Génie des autres – Unrehearsed Beauty* and *Families Are Formed Through*

Copulation/La famille se crée en copulant presented over the last ten years in twenty-seven cities in Quebec, Canada, Europe, Japan and the United-States.

Books by Jacob Wren include *Unrehearsed Beauty* (Coach House Books), *Le Génie des autres* (Le Quartanier), *Families Are Formed Through Copulation* (Pedlar Press) and *La famille se crée en copulant, histoires et provocations* (Le Quartanier).

PME-ART's past performances include *En français comme en anglais, it's easy to criticize*, *Le Génie des autres*, *Unrehearsed Beauty* and *Families Are Formed Through Copulation/La famille se crée en copulant* - presented over the last ten years in twenty-seven cities in Quebec, Canada, Europe, Japan and the United-States.

Unrehearsed Beauty / Le Génie des Autres (2001-2002)

A creation by

PME – Jacob Wren, Martin Bélanger, Samuel Roy-Bois, Simone Moir, Alexandra Rockingham Gill, Julie Andrée T. and Tracy Wright

Unrehearsed Beauty / Le Génie des Autres is an attempt to turn the theatre into a public forum for the expression of political and personal ideas. In a world defined by too much or not enough work and by virtually meaningless consumer over-stimulation, the production attempts to forge a sense of direct community with the audience.

Unrehearsed Beauty offers up a chance to speak quietly about the things which really matter, play some songs which make us happy even if we don't play them well, and create a small fissure in the impossible through which something possible might gently emerge. We're not actually this earnest in real life.

Unrehearsed Beauty is PME's third collaboration with Jacob Wren (previously known as 'Death Waits'). The production is organized very loosely around Wren's book of the same title published by Coach House Books in 1999. *Unrehearsed Beauty* premiered at the Carrefour international de théâtre de Québec in May 2002. Following performances in Montréal, the company leaves to present the work in Hamburg at Kampnagel and in Berlin at the Prater.

Jacob Wren Miscellaneous Links:

<http://www.pme-art.ca>

<http://www.anthologyofoptimism.com>

<http://www.radicalcut.blogspot.com>

http://www.chbooks.com/archives/online_books/unrehearsed_beauty

<http://www.agorareview.ca/?q=node/91>

<http://www.lequartanier.com/auteurs/wren.htm>

Press Notes and Reviews

For *Unrehearsed Beauty*

“Part dance, part social critique, part heady fucking around... PME interrogates the idea of performance itself. But it never fails to be that performance, and a damn good one... God Bless Canada.”

— Brian Parks, *The Village Voice*, New York

“Maybe this show is awful on purpose, an attempt to dramatize the intellectual and artistic malaise of our times. If so, it’s flawless.”

— Ray Conlogue, *The Globe and Mail*, Toronto