



PETER BROOK

Additional performance at FTA 2020

Dance
+ Theatre

For immediate
release

Montreal, Monday, March 17, 2020 - In response to popular demand, the FTA team is pleased to announce a fourth performance of *Why?* on Saturday, May 23 at 8 p.m. at the Monument National during the 14th edition of Festival TransAmériques. This is a unique opportunity to see a testamentary, probing work by the uncontested master of contemporary theatre Peter Brook, who at 95 questions the very foundations of theatre and the reasons for devoting his life to it. Why do theatre at all? Why go to the theatre?

About the show

At the apogee of his impressive career, the illustrious director Peter Brook, along with his colleague Marie-Hélène Estienne, divests the theatre of artifice to ask an essential question: Why?

On an almost completely bare stage three exceptional actors dismantle the mechanics of theatre, revealing with incredible simplicity how their art is constructed. They then summon the heroic figure of the Russian director Vsevolod Meyerhold. A fervent early 20th century revolutionary deeply committed to the cause, he changed the concept of stage presence with a new form of theatre that was playful, radical and even dangerous, until Stalin, in the name of the revolution, had him executed. Why believe in the truth of theatre if it means your own death? Why?



Peter Brook
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“As soon as you leave the realm of conventional, realistic theatre, traces of Meyerhold are everywhere. Like his contemporaries Stanislavski and Artaud, he was deeply involved in a quest for what is true in life. No question of turning theatre into a mysterious illusion. He dispensed with the curtain, showed the backstage area, the projectors. He developed a way for the actor to think and to articulate the work of the body - his biomechanical system. In fact, he viewed theatre as ‘very dangerous weapon.’”

— Peter Brook

From
May 21 to 23,
2020

Press relations:
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A few words on Peter Brook

Born in London in 1925, Peter Brook is among those who revamped contemporary theatre by directing it towards its essential core, revealing the underlying depths of the texts and employing his exceptional mastery of the art of narration. His 1968 essay *The Empty Space*, a cogent point of reference, continues to influence contemporary theatre creation. *Why?* marks Brook's third appearance at the FTA, after *Oh les beaux jours* in 1996 and *Le costume* in 2000.

"Peter Brook can genuinely be called a living legend."

Npr.org

"It's impossible to overstate Brook's influence."

Evening Standard

"Peter Brook conjures magic out of thin air"

Financial Times

"A new work from one of the indisputably great directors is partly a tribute to theatre and partly a warning about theatricality"

The New York Times

"It is hard to think of another theater director whose body of work has been so singular in its multiplicity. [...] Mr. Brook (...) found himself redefining what it meant to be a director."

The New York Times

"The three actors deploy their magic and give a lift to history, but tell a history about freedom of art and of expression that is hard to ignore in any period."

Rfi.fr

May 21 to 23

Monument-National - Salle Ludger-Duvernay
1 h 15

Tickets on sale now

May 21 + 22 at 8 p.m. + May 23 at 3 p.m.
In English with French surtitles

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Produced by
C.I.C.T. - Théâtre des Bouffes du Nord
Written and directed by
Peter Brook + Marie-Hélène Estienne
Performed by
Hayley Carmichael + Kathryn Hunter + Marcello Magni

