



*LIVE And In Person, June 4 - 12*  
*Streaming On Demand, June 7 - 12*

An abstract background featuring a horizontal band of vibrant, overlapping paint splatters in shades of yellow, orange, red, and purple, with smaller splatters extending above and below the main band.

# ART

**by Yasmina Reza**

**Translated by Christopher Hampton**

**Directed by Michael Malek Najjar**

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# OREGON CONTEMPORARY THEATRE

Presents

## **Art**

by Yasmina Reza

Translated by Christopher Hampton

**Director**

Michael Malek Najjar

**Scenic Designer**

Amy Dunn

**Lighting Designer**

Janet Rose

**Costume Designer**

Erin Wills

**Sound Designer**

Madison Fung

**Stage Manager**

Colleen Rooney

**Video & Streaming Production**

Eric Hadley

ART is presented by special arrangement with Dramatists Play Service, Inc., New York.

Produced on Broadway by David Pugh, Sean Connery and Joan Cullman,  
March 1, 1998.

This project is made possible in part by a grant from Lane Arts Council with support  
from the City of Eugene Cultural Services Division.

Oregon Contemporary Theatre receives support from the Oregon Arts Commission,  
a state agency funded by the State of Oregon.

*Oregon Contemporary Theatre gratefully acknowledges that we live, work  
and play on the traditional and unceded lands of the Kalapuya people and the  
many tribes who made their homes along the Willamette and McKenzie Rivers.  
We acknowledge and honor the traditional stewards of this land.*

CAST (in order of appearance)

Marc .....	Rich Brown
Serge .....	Brian Haimbach
Yvan .....	Kelly Oristano

*The performance lasts approximately 90 minutes with no intermission.*

PRODUCTION TEAM

Director .....	Michael Malek Najjar
Scenic Designer .....	Amy Dunn
Assistant Scenic Designer .....	Amanda Henney
Lighting Designer .....	Janet Rose
Sound Designer .....	Madison Fung
Assistant Sound Designer .....	Bradley Branam
Costume Designer .....	Erin Wills
Video & Streaming Production .....	Eric Hadley
Stage Manager .....	Colleen Rooney

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for the professional non-profit American theatre.*

## Getting Back to Creating *ART*

*"I would rather see great dreams in small places, than small dreams in great places."* —Robert Edmond Jones, Theatre Designer

I first encountered Yasmina Reza's play *Art* as an undergraduate theatre student in the mid-1990s. I remember being struck by its complex characters, witty dialogue, and dramatic structure. The play premiered in French in 1994 at Comédie des Champs-Élysées in Paris, and the English-language translation premiered in London in 1996 starring Albert Finney, Tom Courtenay, and Ken Stott. The Broadway production opened in 1998 starring Alan Alda as Marc, Victor Garber as Serge and Alfred Molina as Yvan. *Art* was awarded the Tony Award for Best Play.

Following a long hiatus due to this pandemic, we are all overjoyed to return to Oregon Contemporary Theatre to present this production of *Art* to you. Despite the necessity for Zoom plays during the height of the pandemic, it became utterly clear to all of us that theatre is not theatre unless it is happening in person before a live audience. Zoom plays are a necessary measure, and they may well become their own artistic genre, but there is absolutely nothing that compares with being together, creating theatre, and presenting it to an eager audience willing to be in person when the lights come up and the actors speak. Our rehearsals began in masks, then, as we were all fully vaccinated, the actors rehearsed maskless. Being together again rehearsing a play, after overcoming the difficulties we have all faced over the past year, was a truly astonishing experience.

We are so grateful to all of you who have joined us for this live event because it tells us that the theatre, which has faced many pandemics, closures, and calamities in its long history, remains a vital and necessary part of our lives. We often talk about how theatre cannot survive in the age of mass media, on-demand streaming, and blockbuster Hollywood entertainment. However, all of you gathered here this evening know there is nothing like live performances—and there never will be. All the streaming and virtual technology in the world cannot replace the visceral thrill of being in a theatre watching actors perform with an audience sharing the experience. This is what we live for as theatre artists, and I would bet it is the same thing that you, as theatre lovers, revel in as well. Tonight, as we gather to experience *Art*, let us celebrate the difficult year we have been through and look forward to many more exciting nights of live theatre to come.

- Michael Malek Najjar, Director



**YASMINA REZA (Playwright)** is an award-winning French playwright, novelist and memoirist. Her work has been translated into more than 30 languages and produced worldwide, achieving both critical praise and popular international success. Her work includes the plays *Conversations After a Burial*, *Winter Crossing*, *The Unexpected Man*, *Life x3*, *A Spanish Play* and *God of Carnage*; the novels *Desolation*, *Adam Haberberg* and *On Arthur Schopenhauer's Sledge*; the memoirs *Hammerklavier* and *Nulle part*; *Dawn, Dusk or Night*, a nonfiction account of a year she spent trailing French president (then-candidate) Nicolas Sarkozy on the campaign trail; and a dramatic translation of Kafka's *Metamorphosis*.



**CHRISTOPHER HAMPTON (Translator)** is a Portuguese-born British playwright, screenwriter, translator and film director. He is best known for his play *Les Liaisons Dangereuses*, based on the novel of the same name. He has twice received the Academy Award for Best Adapted Screenplay, for *Dangerous Liaisons* and *The Father*, and was also nominated for *Atonement*. Hampton's additional theatre work includes *The Philanthropist*, book and lyrics for *Sunset Boulevard*, and translations of the plays *The Seagull*, *God of Carnage*, *The Father* and *The Height of the Storm*.



**ANTRIOS (Artist)** was born on the island of Sardinia in 1945. He studied art at the Ecole Nationale Supérieure des Beaux-Arts in Paris, where he was awarded the Prix Fénéon at the tender age of fifteen. He then went on to study with Ecole du Louvre and Ateliers Beaux Arts. His abstract expressionist style has been called "visionary", "transcendent" and "a leap into the void of imagination" by experts the world over. Renowned art critic Clement Greenberg called his 1970s white-on-white painting titled *Serge* "a masterwork of the highest order which, in its monochromatic magnificence, evokes a spectrum of colors that may not be visible to the eye, but unexpectedly flood the viewer's consciousness from the moment of contact, leaving an impression of the entirety of existence within one abstract plane."



**RICH BROWN (Marc)** is thrilled to perform at Oregon Contemporary Theatre for the first time. Recent favorite productions include *Lying* and *The Snow Queen* with Blessed Unrest Theatre (NYC), *Circle Mirror Transformation* with Idaho Repertory Theatre and *The Glass Menagerie* with Western Summer Theatre. Rich teaches physical acting and devising at Western Washington University. He earned his PhD in theatre from the University of Oregon in 2003. Special thanks to Kendall for supporting this time away from home and to Craig and the OCT cast and crew for bringing live (and streamed) theatre back into our lives!



**BRIAN HAIMBACH (Serge)** is thrilled to be back LIVE on stage at Oregon Contemporary Theatre. His OCT performance credits include Dan in *Next to Normal* and Bruce in *Fun Home*. Other select performance credits include Harvey Milk in the oratorio *I Am Harvey Milk* with the Portland Gay Men's Chorus and his solo show *How to be a Sissy*, which he has toured around the West and the Edinburgh Festival Fringe thanks to a generous grant from the Oregon Arts Commission. His OCT directing credits include *The Big Meal*, *Shrimp and Grits*; *She's Gone*, *Becky's New Car* and *Hand to God*. Professionally, he has spent time with Touchstone Theatre, Chicago

Dramatists and the O'Neill Playwrights Conference and has been featured in *American Theatre Magazine*. Brian is the proud head of the Theatre program at Lane Community College and earned a PhD in theatre from the University of Georgia.



**KELLY ORISTANO (Yvan)** is vaxcited to be back on the Oregon Contemporary Theatre stage. In the Before Times, you may have seen him in OCT's *The Curious Incident of the Dog In The Nighttime*, *The Thanksgiving Play*, *At Home at the Zoo*, *Buried Child*, *Middletown* and *Melancholy Play* (#goteamalmond). Other local appearances include VLT's *Harvey* and *The Explorers Club* and ACE's *Assassins* and *Annie*. Thanks to all of ART's brilliant collaborators, and thanks to you for supporting live theatre, it's important. Special thanks as always to his partner for life, April. Special thanks for the first time to mRNA, T cells, and B Cells.

**BRADLEY BRANAM (Assistant Sound Designer)** is the Technical Director and Media Designer for the University of Oregon Theatre Arts Department. Bradley has served as the Resident Designer and Technical Director for the Lynchburg Fine Arts Center. He has also worked with the Ash Lawn Opera Festival as the Production Manager and Technical Director. He has worked with the Denver Center Theatre Company, Kansas City Repertory Theatre Company, Commonweal Theatre Company and the Old Creamery Theatre Company. He received his BA in theatre from Luther College in Decorah, AI, and his MFA from the University of Missouri - Kansas City.

**AMY DUNN (Scenic Designer; Production Manager/Master Carpenter)** graduated from the University of Oregon with a BA in Theatre Arts and joined the staff of Oregon Contemporary Theatre shortly thereafter in August 2007. Select design credits include: *Stop Kiss*, *Mud* (University Theatre); *The Sisters Rosensweig*, *The Explorers Club* (VLT); *King Lear* (SPA); and *Hello, Dolly!* (Lane Summer Musical Theatre). Amy's OCT design credits include: *The Cake*, *Miss Bennet: Christmas at Pemberley*, *Buried Child*, *Venus in Fur*, *Shrimp & Gritts: She's Gone*, *Rapture*, *Blister*, *Burn*, *A Bright New Boise*, *I and You*, *August: Osage County*, *boom*, *The Real Thing*, *The Pillowman*, *Memory House*, *Doubt: A Parable*, *The Clean House*, *Shipwrecked!*, *Speed-the-Plow*, *Hedda Gabler* and *Circle Mirror Transformation*.

**MADISON FUNG (Sound Designer; Sound Engineer)** is a recent graduate from the University of Oregon with a degree in Spatial Data and Technology. She has been involved in sound design and engineering since high school. Madison previously worked at Oregon Shakespeare Festival as a production assistant for community productions. Sound design credits: *NW10: Into the Cybersphere*, *NW10: Oh, Boise!*, *Bunfight!* (Oregon Contemporary Theatre); *A Doll's House* and *New Voices* (University Theatre). Outside of theatre, she is a Research Assistant for the Federal Geographic Data Committee promoting open science policy and outreach for various projects in Earth Observations.

**ERIC HADLEY (Video & Streaming Production)** is excited to combine his life-long love of theatre with the challenge of capturing live performance in a way that accentuates the mood of the performance without distracting from the essence of what is being presented. After all, "the play is the thing". Although Eric's video and photography work has kept him busy creating content for cruise lines, wellness centers and tech firms alike, he finds his work with non-profits and arts organizations to be the most fulfilling. Some of his favorite clients include McKenzie River Trust, Parenting Now!, Hack for a Cause, UO School of Music, Oregon Mozart Players and Oregon Contemporary Theatre.



**MICHAEL MALEK NAJJAR (Director)** is delighted to be directing with Oregon Contemporary Theatre. He is an associate professor of Theatre Arts with the University of Oregon and holds a PhD in Theatre and Performance Studies from UCLA, a MFA in Directing from York University and is an associate member of the Stage Directors and Choreographers Society and the Dramatists Guild. He is the author of *Middle Eastern American Theatre: Communities, Cultures and Creators* and *Arab American Drama, Film and Performance: A Critical Study*, and alumnus of the British/American Drama Academy, Lincoln Center Directors Lab, Directors Lab West and RAWI Screenwriters' Lab.

**COLLEEN ROONEY (OCT Production Stage Manager)** is a recent UO graduate with a Bachelors of Science in Theatre Arts and Anthropology, with focuses in stage management, lighting design and archaeology, respectively. Stage management credits include: *NW10: Into the Cybersphere*, *Thom Pain (based on nothing)*, *NW10: Oh, Boise!* (Oregon Contemporary Theatre); *Mother Courage and Her Children*, *Avenue Q*, *Tartuffe* and the spring 2020 digital project *Or Not To Be* (University Theatre). Outside of OCT, she can be found tending to the plants at Passionflower Design, collaborating with her peers on summer productions, and exploring the beauty of Oregon.

**JANET ROSE (Lighting Designer)** has been faculty lighting designer for the UO Theatre Arts Department for over 30 years. She teaches Stage Management and History of Stage Design and serves as Production Manager for University Theatre. Locally, she has designed lighting for Eugene Opera, OFAM, Lane Summer Musical Theatre, Ballet Fantastique and Oregon Contemporary Theatre. Recent designs for OCT include *Fun Home* and *Miss Bennet: Christmas at Pemberley*.

**ERIN WILLS (Costume Designer)** has previously designed costumes for Oregon Contemporary Theatre's *The Roommate*, *The Thanksgiving Play*, *Fun Home*, *The 39 Steps*, *Vanya and Sonia and Masha and Spike*, *Lucky Me*, *Clybourne Park*, *A Bright New Boise*, *Tribes*, *Next to Normal* and *Fahrenheit 451*. She graduated from the University of Oregon and completed MFA work in costume technology at the North Carolina School of the Arts. Additional credits include the Old Globe Theatre, Georgia Shakespeare Festival, North Carolina Shakespeare Festival, New York City Center and Broadway productions.

**TYLER ANTHONY (*Master Electrician*)** joined Oregon Contemporary Theatre in August 2019. He is a stage electrician, lighting designer, stagehand and director. In addition to his work with OCT, Tyler is the touring electrician for the Eugene Ballet and an IATSE local 675 member. Design credits include *Peter and the Starcatcher*, *The Wolves*, *Boston Marriage*, *Treehouse* and *Winter Shorts*. Director credits include *Boston Marriage*, *Nightlight* and *Out of Joint*. He can be found working at Oregon Contemporary Theatre, The Hult Center, Matthew Knight Arena, Autzen Stadium, Hayward Field and Lane Community College.

**BENJAMIN SANDERS (*Carpenter*)** is glad to be here for his fifth season as part of the team at Oregon Contemporary Theatre! He grew up performing and building sets for shows at California's Palo Alto Children's Theatre and earned his BA in Theatre Arts with an emphasis in Design and Technology from SDSU. He returned to the S.F. Bay Area to work at the Children's Theatre and also teach theatre tech at Foothill Community College. He has appeared onstage locally in: *Rocky Horror Show* as Brad, *Jesus Christ Superstar* as Jesus (ACE); *Spamalot* as Lancelot/Tim the Enchanter (VLT); *Putting It Together* as Man#2 (NRRP); *Dirty Dishes* as Alex (NW10); and *Fun Home* as Roy/Pete/Mark/Bobby Jeremy (OCT). Ben is grateful for the love and support of his partner Melissa and their kids Raj and Kai. He is glad to be a part of a thriving theatre scene in the Eugene/Springfield area and here at OCT!

**MARY WETHERBEE (*Box Office Manager/Volunteer Coordinator*)** began her involvement with theatre in high school where she acted in several plays. She holds a BA from Penn State in Social Work. Mary's acting credits at Oregon Contemporary Theatre include *Life in the Theater* and the Northwest Ten plays *Paper is Dope* and *Savage & Strawberry*. She has also performed monologues with Actors Table and is active in the Eugene Shakespeare Club and Reader's Theater.

**TARA WIBREW (*Associate Producer*)** is a theatremaker who joined the Oregon Contemporary Theatre staff in 2013. She has a Masters in Arts Management from the University of Oregon and trained at NYU's Tisch School of the Arts' Atlantic Acting School. Select OCT credits include: direction of *Thom Pain (based on nothing)*, *Damascus* (West Coast Premiere), *Middletown*, *Melancholy Play* (#GoTeamAlmond), *Vanya and Sonia* and *Masha and Spike*, *A Bright New Boise* and *August: Osage County*; and acting roles in *The Cake*, *The Flick*, *Shrimp & Grits: She's Gone* and *boom*. Other select directing credits include *Treehouse* (world premiere), *Peter and the Starcatcher*, *The Pillowman* and *The Last Days of Judas Iscariot*. She is a founding member of Operation Shadowbox and co-host of What The Musical, a podcast for musical theatre nerds and newbies. In her spare time, Tara sings lead for Higher Love Band.

**CRAIG WILLIS (*Producing Artistic Director*)** joined OCT in 2003. He has an MFA in Directing and a PhD in Dramatic Literature/Theory from the University of Oregon. In 2008, Craig received an Oregon Arts Commission fellowship to train with Anne Bogart and SIT Company. His directing credits include: Edward Albee's *At Home at the Zoo*, Lisa Kron and Jeanine Tesori's *Fun Home*, David Ives' *Venus in Fur*, Steve Yockey's *Blackberry Winter*, Jason Robert Brown's *The Last Five Years*, Aaron Posner's *Stupid Fucking Bird*, Nathan Alan Davis' *Dontrell, Who Kissed the Sea*, Edward Albee's *Who's Afraid of Virginia Woolf?*, Bruce Norris' *Clybourne Park*, Nina Raine's *Tribes*, Adam Gwon's *Ordinary Days*, Brian Yorkey and Tom Kitt's *Next To Normal*, Robert Lopez, Jeff Marx, and Jeff Whitty's *Avenue Q*, Geoffrey Nauffts' *Next Fall*, Itamar Moses' *The Four of Us*, Henrik Ibsen's *Hedda Gabler*, Joe Calarco's *Shakespeare's R & J*, Martin McDonagh's *The Pillowman*, Bertolt Brecht's *Mother Courage*, Anton Chekhov's *The Seagull*, Stephen Sondheim and John Weidman's *Assassins*, Edward Albee's *The Goat, or Who is Sylvia?*, David Auburn's *Proof* and Thornton Wilder's *The Skin of Our Teeth*. Craig's scenic designs for OCT include: *At Home at the Zoo*, *Hand To God*, *The Flick*, *Becky's New Car*, *Ordinary Days*, *The Seagull* and *I Am My Own Wife*.

**INGA WILSON (*Education Coordinator*)** is delighted to be part of the team at Oregon Contemporary Theatre, where she has been seen onstage in *The Curious Incident of the Dog in the Night-Time*, *The Understudy*, *Silent Sky*, *The Revolutionists*, *The 39 Steps* and *Venus in Fur*. Originally from Minnesota, she received a BFA in theatre performance from Drake University and went on to study at the O'Neill National Theater Institute and Chautauqua Theater Conservatory. Inga is a proud member of Actors Equity Association and SAG/AFTRA, having worked in California, Illinois, Michigan, Minnesota, New York, and Oregon. In addition to acting, Inga enjoys directing and teaching theatre for diverse audiences, as well as being a producer for NW10.



Thank you to our supporters! We are grateful to the generous, energetic community contributing toward a promising, bright future for OCT.

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