

Jan. 16 – Mar. 08, 2014:

**Marat Sade Bohnice**

Althea Thauberger

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**Audin Gallery**

# Artist Talk: Jan. 15, 6pm

## Opening: Jan. 15, 7pm

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### **Events**

Wed. Jan. 15, 6pm

**Artist Talk**

Althea Thauberger

Djavad Mowafaghian World Art Centre

Wed. Feb. 5, 6pm

**No Looking After the Internet**

Helen Reed, *Body Techniques*

Audain Gallery

Sat. Feb. 22, 1pm

**Exhibition Tour**

Melanie O'Brian

Audain Gallery

Wed. Mar. 5, 6pm

**The Madness of History: Situating Marat Sade Bohnice in Time and Space**

Audain Gallery

For detailed information about these events, please see the inside back cover.

Audain Gallery is part of Simon Fraser University Galleries and a vital aspect of the Visual Art program in the School for the Contemporary Arts.

Encouraging conceptual and experimental projects that explore the dialogue between the social and the cultural in contemporary artistic practices, Audain Gallery's mission is to advance the aesthetic and discursive production and presentation of contemporary art through a responsive program of exhibitions.

Audain Gallery staff are Melanie O'Brian, SFU Galleries Director, Amy Kazymierchyk, Curator, and Brady Cranfield, Gallery Assistant.

*Althea Thauberger: Marat Sade Bohnice* is curated by Melanie O'Brian with Amy Kazymierchyk.

For more information, please contact [audaingallery@sfu.ca](mailto:audaingallery@sfu.ca).

## ***Althea Thauberger: Marat Sade Bohnice***

Althea Thauberger's *Marat Sade Bohnice* is a video installation that centres on the staging of Peter Weiss' 1963 play *Marat/Sade* at the Bohnice Psychiatric Hospital in Prague. Her work documents the reconfiguration and presentation of the play in this location to audiences of the institution's patients and staff, and in doing so approaches layered issues of reassessment and (de)institutionalization within shifting political terrains.

The original 1963 play imagines that the Marquis de Sade wrote and directed a play about the assassination of Jean-Paul Marat while the former was interned in France's Charenton asylum in 1808, nineteen years after the beginning of the French Revolution and immense institutional reform. It was the beginning of reformed mental illness treatment – from punishment to therapy – and in the 1963 play, the inmates enact the drama both as themselves as patients and as historical characters. The play reveals an ongoing debate about whether the imperatives of revolution originate within the individual or within society as a whole.

While the original play is set in Charenton's bathhouse, Thauberger's production took place in the decommissioned waterworks and laundry facilities of Bohnice, another post-revolutionary institution and the largest psychiatric clinic in the Czech Republic. Her video documentation of the play is punctuated by interviews with staff and patients of the institution that function to disrupt the play's narrative and specifically situate it. Like Charenton, Bohnice is an institution through which broader structural, ideological and economic societal shifts can be read: it privatized its core services shortly after the Velvet Revolution and it is in the beginning stages of deinstitutionalization. Thauberger produced the play in collaboration with Akanda, an experimental theatre company in Prague.

*Marat Sade Bohnice* approaches philosophical and art histories, questions art's agency and its role within therapy, as well as troubles the systems of human (un)freedom. Shown in Vancouver for the first time, the work can be read beside the conditions of deinstitutionalization in the city. Consistent with Thauberger's practice, in which she often works with seemingly marginal groups through which larger societal structures may be examined (such as a Kashmiri theatre group, new mothers in Copenhagen, San Diego military wives, Canadian tree planters, Canadian women in uniform deployed in Afghanistan, male youth in the German civil service, minority-language poets in Italy and resident artists of Vancouver's Downtown Eastside), the project *Marat Sade Bohnice* creates a space of expression and self-presentation for her collaborators, and reveals social and political issues without assuming an entrenched critical position.





## **Althea Thauberger**

### **Biography**

Thauberger's work has been shown widely including at The Power Plant, Toronto; the 7th Liverpool Biennial; The 17th Sydney Biennial; The 3rd Gaungzhou Triennial; Manifesta 7, Trento, Italy; National Gallery of Canada, Ottawa; Andy Warhol Museum, Pittsburgh; Belkin Art Gallery, Vancouver; Vancouver Art Gallery; BAK, Utrecht; Kunstverein Wolfsburg; Art Gallery of Nova Scotia, Halifax; Singapore History Museum; Museum van Hedendaagse Kunst, Antwerp; Berkeley Art Museum; Insite, San Diego/Tijuana; White Columns, New York; Presentation House Gallery, North Vancouver; Künstlerhaus Bethanien, Berlin; Artspeak, Vancouver; and Seattle Art Museum. She recently presented at the 2013 Creative Time Summit in New York. She studied at Concordia University (BFA) and University of Victoria (MFA).

### **Marat Sade Bohnice**

#### **Credits**

#### **Theatre Production**

Producer: Althea Thauberger  
Director: Melanie Rada  
Production Manager: Jeff Fritz  
Costume Designer: Tamar Ginati  
Composer and Music Director: Ian Mikyska  
Choreographer: Dagmar Spain  
Lighting Designer: Johanna-Mai Vihalem  
Makeup: Martina Ditta Režičková  
Assistant Costumer: Anna Hrusková  
Lighting Assistant: Kristian Kott  
Stage Manager: Tereza Dajková  
Set Construction: Spencer Kennedy  
Acoustic Design and Construction: Bethany Adams  
Production Assistant: David Mírek  
Supertitles: Ian Mikyska

#### **Film Production**

Director: Althea Thauberger  
Assistant Directors: Koko (Jana Kochánková), Žaneta Svidronová  
Photography: Marek Matvíja  
Cameras: LIP Production  
Master Audio Recordist: Dominik Dolejší  
Audio Recordist (music): Jacub Suchomel  
Audio Assistants: Marek Brožek, Adalbert Knot  
Editor: Althea Thauberger  
Editing Assistance: Syncsync Vancouver, Dominik Dolejší, Jan Látal  
Subtitles: Althea Thauberger, Alexis Landriault  
Translation: Ian Mikyska, Jan Černý  
Sound Design: Brodie Smith

#### **Cast**

Marquis de Sade: Jeff Fritz  
Jean-Paul Marat: Logan Hillier  
The Herald: Vanessa Gendron  
Charlotte Corday: Brianna Spahn  
Duperret: Christian M. Dunkley-Clark  
Simonne Evrard: Maggie Maxwell  
Jacques Roux: Scott Williams  
M. Coulmier: Kendrick Ong  
Mme. Coulmier: Lily Chu  
Mlle. Coulmier: Hong Ly Nguyenová  
The Nanny: Ella Mitkina  
Patient (Mad Animal): Martin Mašek  
Patient (The Abbot): Ronald Prokeš  
Patient (Mother): Dagmar Spain  
Patient (Father): Tzvi Shmilovotch  
Patient (Lavoisier): Lindsay Taylor  
Patients: Jenny Coling, Bára Blažková, Uliana Elina, Ruy Okamura  
Singer (Cucurucu): Miša Prchliková  
Singer (Kokol): Michal Turek  
Singer (Polpoch): Jay De Yonker  
Singer (Rosignol): Irina Jorgensen  
Nurses: Mikey Blount, Susanne Kass, Rachel Collins, Michelle Arnold  
Interviews: Martin Holly, Šimon Pellar, Jan Krička, Jan Pfeiffer, Prokop Remeš, Šárka Čapková  
Dancers: Šárka Čapková, Adam Novak

#### **Musicians**

Conductor: Ian Mikyska  
Saxophone and Flute: Tomáš Míka,  
Double Bass: Ondřej Komárek  
Percussion: Petr Mikeš

#### **Production Assistance**

The Canada Council for the Arts; The Power Plant, Toronto; The Liverpool Biennial; Prádelna Bohnice; University of Waterloo Centre for Germanic Studies; Ann and Harry Malcolmson

#### **Thank you**

David Kašpar, Karina Kottová, Michaela Hečková, David Mírek, Melanie Rada, Jeff Fritz, Tamar Ginati, Vanessa Gendron, Melanie O'Brian, Frances Loeffler, Martin Holly, Loboš Chlad, Susanne Kass, Žaneta Svidronová, Koko, Susan Hobbs, Lorenzo Fusi, Jan Pfeiffer, Alena Kottová, Mark Curry, Staff of the Meet Factory, Staff and Patients of the Bohnice Psychiatric Hospital, Family of Ludvík Kundera, Šimon Pellar, Šárka Čapková, Adam Novak

## Public Programming

Wed. Jan. 15, 6pm

### Artist Talk

Althea Thauberger  
Djavad Mowafaghian World Art Centre

Wed. Feb. 5, 6pm

### No Looking After the Internet

Helen Reed, *Body Techniques*  
Audain Gallery

Sociologist Marcel Mauss used the term “techniques of the body” to describe a background level of learned social behaviour about the “proper” use of the body. By slipping between time periods, institutional frameworks and social contexts, *Marat Sade Bohnice* excavates the accumulation of these implicit techniques. Addressing those themes, Helen Reed will discuss multiplicity and mimesis in Thauberger’s work.

*No Looking after the Internet prompts the close reading of images and objects, and encourages visual literacy through sustained private and public attention in the gallery.*

Sat. Feb. 22, 1pm

### Exhibition Tour

Led by SFU Galleries Director/Curator  
Melanie O’Brian  
Audain Gallery

Join us for an afternoon of guided tours at Audain Gallery, Satellite Gallery and Contemporary Art Gallery. Following Melanie O’Brian’s tour of *Marat Sade Bohnice*, walk with us to the Satellite Gallery for a 2pm tour of works from the collection of Michael O’Brian, led by curators Cate Rimmer, Keith Wallace, Karen Duffek and Helga Pakasaar. We will continue to Contemporary Art Gallery for a 3pm tour of projects by Aurélien Froment and Tim Etchells, led by CAG Director Nigel Prince.

Wed. Mar. 5, 6pm

### Panel Discussion

*The Madness of History: Situating Marat Sade Bohnice in Time and Space*  
Audain Gallery

Thauberger’s production of *Marat Sade Bohnice* examines issues of mental health reassessment and (de) institutionalization within changing political climates. Considering the exhibition of *Marat Sade Bohnice* in the context of Vancouver, the

panel will address Peter Weiss’ life and practice; the Foucauldian themes of madness and the carceral; the histories of de-institutionalization and mental health reform in British Columbia; and the critical value of cultural intervention and social engagement in institutional programming.

Please visit our website for further information about the panel.

*In collaboration with the SFU Institute for the Humanities.*



Image Credit: Althea Thauberger, *Marat Sade Bohnice* (detail), 2012, Theatrical production and high-definition video, 47:12. Production photographs by Jan Faulkner.

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