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Dear Friends,

At first glance, the one-word title of Yasmina Reza’s award-winning play appears to tell us everything we need to know: ‘Art’ must be about art, we think. This notion is only confirmed as the play begins and we see three friends discussing a piece of modern art. But it doesn’t take long to realize that the painting in question is merely a catalyst for something greater. As Marc, Serge and Yvan interrogate each other’s ideas about the artwork, their conflicting opinions put decades of friendship — and each man’s identity — in a precarious position.

It’s nearly impossible to define ourselves outside of our relationships, which is why fractures in families and friendships have the power to turn our worlds upside down. Therefore, ‘Art’ poses an existential question: If you’re not who I think you are, then who am I? We observe each character search for the answer with wit and vulnerability, sometimes even speaking directly to the audience, which invites us to consider the state of our own identities and relationships.

This kind of layered storytelling demands much from a cast and creative team. Thankfully, our talented company is being led by Director Kimberly Senior, who joined us in the middle of the playmaking process (see page 14 for the story) and has carried the production to the finish line with utmost skill and care. Every onstage moment has been fine-tuned to perfection and will undoubtedly spark conversations that will continue long after you leave the theater.

Thank you for joining us, and enjoy the show!

[Signature]

PHOTO: JOSEPH HAJ (T CHARLES ERICKSON)

GUTHRIE THEATER
‘Art’
by Yasmina Reza
translated by Christopher Hampton
directed by Kimberly Senior

CREATIVE TEAM

SCENIC DESIGNER  Brian Sidney Bembridge
COSTUME DESIGNER  Raquel Barreto
LIGHTING DESIGNER  Xavier Pierce
SOUND DESIGNER/COMPOSER  Mikhail Fiksel
DRAMATURG  Elissa Adams
VOCAL COACH  Keely Wolter
FIGHT DIRECTOR  Aaron Preusse
RESIDENT CASTING DIRECTOR  Jennifer Liestman
STAGE MANAGER  Chris Schweiger*
ASSISTANT STAGE MANAGER  Lyndsey R. Harter*
ASSISTANT DIRECTOR  Faith Hart
NYC CASTING CONSULTANT  McCorkle Casting, Ltd.
FIGHT CAPTAIN  Lyndsey R. Harter*

Acknowledgments
‘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.
CAST
in alphabetical order

SERGE    Robert O. Berdahl*
MARC     Patrick Sabongui*
YVAN    Max Wojtanowicz*

Understudies
Understudies never substitute for performers unless announced prior to the performance.
Remy Auberjonois* (Serge/Yvan); William Sturdivant* (Marc)

*Member of Actors’ Equity Association

SETTING
Paris. The main rooms of three different apartments.

This production will be performed without an intermission.

SPECIAL THANKS
The Guthrie gratefully recognizes Dave & Pat Drew and David A. Wilson & Michael J. Peterman as Associate Producers.

Special thanks to Lisa Portes.
## Cast

### Robert O. Berdahl (Serge) Guthrie
More than 20 productions since 1999, including **Guys and Dolls**, **Cyrano de Bergerac**, **The Royal Family**, **The Music Man**, **A Christmas Carol**, **The Sunshine Boys**, **H.M.S. Pinafore**, **The 39 Steps**, **Macbeth**, **Much Ado About Nothing**, **1776**, **Pygmalion**, **Othello**, **Pride and Prejudice**, **Twelfth Night** and **The School for Scandal**. **Theater Warm Beer Cold Women** (Writer/Director); **Ordway**: **Mamma Mia!**; **Theater Latté Da**: Chicago; **Minnesota Orchestra**: **Home for the Holidays**; **Chanhassen Dinner Theatres**: **Beauty and the Beast**; **The Music Box Theatre**: **Triple Espresso**; **History Theatre**: **Sweet Land**; **Hope Summer Repertory Theatre**: **Our Town**; **Hey City Stage**: **Forever Plaid**. **Training** Gustavus Adolphus College; California Institute of the Arts. www.robertoberdahl.com

### Patrick Sabongui (Marc) Guthrie
Debut. **Theater** Arts Club Theatre Company (Vancouver): **Disgraced**; Upintheair Theatre (Vancouver): **Inside the Seed** (world premiere); Intensive National Theatre Conservatory (Denver). **Theater Direction** New Workshop Theater (New York): **The Motherf*cker With the Hat**; Off-Off Flatbush: **A Steady Rain**. **Film/Television** **In Cold Light** (upcoming), **Black Adam**, **Breaking Fast**, **Drone**; “The Flash” (The CW), “Shameless,” “Firefly Lane,” “Homeland,” “24.” **Awards** UBCP/ACTRA for Best Supporting Performance (“Firefly Lane”); Jessie Richardson Theatre Award for Outstanding Ensemble (**Inside the Seed**). **Teaching** Associate Professor of Theater/Head of B.F.A. Acting at Brooklyn College (CUNY). **Training** M.F.A., Acting, University of California, Irvine; B.F.A., Drama for Human Development, Concordia University (Montreal).

### Max Wojtanowicz (Yvan) Guthrie
**Into the Woods**, **Hamlet**, **As You Like It, Sunday in the Park With George**. **Theater** Theater Latté Da: **Falsettos**, **All Is Calm**, **C.**; **Ordway**: **Disney’s Beauty and the Beast**; **Old Log Theatre**: **A Gentleman’s Guide To Love and Murder**; Ten Thousand Things: **The Good Person of Szechwan**, **The Unsinkable Molly Brown**; **The Catalysts**: **Fruit Fly**, **Ball: A Musical Tribute to My Lost Testicle**; Children’s Theatre Company; Park Square Theatre; Jungle Theater; Nautilus Music-Theater. **Upcoming** Artistry: **The Sound of Music** (Director). **Awards** Minnesota State Arts Board Artist Initiative Grant. **Training** B.A., St. Olaf College. @maxwhattimeisit (IG), www.maxwojtanowicz.com
Remy Auberjonois (US Serge/Yvan) GUTHRIE The Glass Menagerie, Cyrano de Bergerac, Noises Off, Sense and Sensibility. THEATER Broadway: The Music Man, The Assembled Parties, Death of a Salesman, White Christmas, The Country Girl, Frost/Nixon; Off-Broadway (selected): The Public Theater; MTC; Atlantic Theater Company; Ensemble Studio Theatre; HERE; Regional (selected): Williamstown Theatre Festival; McCarter; Dallas Theater Center; The Old Globe; Hamptons Shakespeare Festival; The Shakespeare Theatre of New Jersey; Mark Taper Forum. FILM/TELEVISION The English Teacher, Fair Game, The International, Michael Clayton; 35+ TV series, including “Blindspots” and recurring roles on “Show Me a Hero,” “The Good Wife” and “The Americans.” TRAINING M.F.A., Yale School of Drama

William Sturdivant (US Marc) GUTHRIE Hamlet, The Tempest, Julius Caesar, Romeo and Juliet, A Midsummer Night’s Dream, The Merchant of Venice. THEATER New York: The Acting Company; The Pearl Theatre Company; New York Theater Workshop; Regional: Great River Shakespeare Festival; Ten Thousand Things; The Jungle Theater; Theater Latté Da; Children’s Theater Company; The Shakespeare Theatre of New Jersey; Pillsbury House + Theatre. UPCOMING Great River Shakespeare Festival: Much Ado About Nothing, Hamlet. AWARDS Presidential Scholar in the Arts (Theater). TRAINING University of Minnesota/Guthrie Theater B.F.A. Acting Program. @wspoetry (IG)

Creative Team

Yasmina Reza (Playwright) GUTHRIE God of Carnage. THEATER Award-winning French playwright based in Paris whose works have become critical and popular international successes. Her plays, which have been produced worldwide and translated into 35 languages, include Conversations After a Burial, The Passage of Winter, ‘Art’, The Unexpected Man, Life x 3, A Spanish Play, God of Carnage and How You Talk the Game. BOOKS Reza has authored six novels: Hammerklavier, Une Desolation (Desolation), Adam Haberberg, Dans la luge d’Arthur Schopenhauer, Nulle Part and L’Aube, le Soir ou la Nuit (Dawn, Dusk or Night). FILM/TELEVISION Le Pique-Nique de Lulu Kreutz directed by Didier Martiny; Chicas written and directed by Reza

Christopher Hampton (Translator) GUTHRIE Appomattox, Tales From Hollywood, Embers. THEATER Plays: Appomattox, The Talking Cure, White Chameleon, Tales From Hollywood, Treats, Savages, The Philanthropist, Total Eclipse, When Did You Last See My Mother?; Adaptations: Youth Without God (Horváth), Embers (Márai), Les Liaisons Dangereuses (Laclos); Musicals: Stephen Ward, Dracula, Sunset Boulevard; Translations: Chekhov, Ibsen, Molière, Horváth, Yasmina Reza, Florian Zeller. FILM/TELEVISION Writer/Producer on countless TV series and films, including The Father, Atonement and Dangerous Liaisons. AWARDS Selected: Tony Awards; Olivier Awards; Evening Standard Awards; New York Drama Critics’ Circle Award; Academy Awards; BAFTA Film Awards; Hollywood Screenwriter of the Year; Collateral Award for Best Literary Adaptation (Venice Film Festival)
Kimberly Senior (Director) GUTHRIE Debut. THEATER Freelance director whose award-winning work has been seen in 15 states and spans 200+ productions; Broadway: 2013 Pulitzer Prize-winning play Disgraced; Other: Manhattan Theatre Club, Audible Theater, Goodman Theatre (Artistic Associate), Steppenwolf, The Kennedy Center, Mark Taper Forum and The Huntington, among others. FILM/TELEVISION Chris Gethard: Career Suicide (HBO). AWARDS Selected: Alan Schneider Award, 2016 TCG Conference; 2016 Special Non-Equity Jeff Award; Finalist, 2013 SDCF Joe A. Callaway Award. www.kimberlysenior.net

Brian Sidney Bembridge (Scenic Designer) GUTHRIE After a Hundred Years. THEATER Off-Broadway: The Public Theater; Second Stage; Jean Cocteau Repertory; Kids With Guns; Theatre at St. Clement’s; International (selected): Theatre Royal Stratford East (London); Town Hall Theatre Company (Ireland); Illawarra Performing Arts Centre (Australia); Regional (selected): Goodman Theatre; Steppenwolf; Chicago Shakespeare Theater; The Second City; Lookingglass; Actors Theatre of Louisville; Alliance Theatre; Geffen Playhouse; A.C.T.; Children’s Theatre Company. FILM/TELEVISION Marie and Bruce, Holding Out, Stray Dogs, Late for Church, Muppets From Space. AWARDS Jeff Awards; Los Angeles Drama Critics Circle Awards; LA Weekly Theater Awards; Garland Awards; Gregory Awards; Ovation Award. www.briansidneybembridge.com

Raquel Barreto (Costume Designer) GUTHRIE The Glass Menagerie, Frankenstein - Playing With Fire, Watch on the Rhine, Pericles. THEATER Theatre for a New Audience: Julius Caesar; Alley Theatre: A Christmas Carol, 1984, The Winter’s Tale, Murder on the Orient Express; Oregon Shakespeare Festival (five seasons); Denver Center for the Performing Arts; Mark Taper Forum; Chicago Shakespeare Theater; Geffen Playhouse; Pasadena Playhouse; Repertory Theatre of St. Louis; Actors Theatre of Louisville; Cal Shakes; Arena Stage; Berkeley Rep; Syracuse Stage; Folger Theatre; Cornerstone Theater Company; Getty Villa; Latino Theater Company; Magic Theatre; Campo Santo. TEACHING Professor, The University of Texas at Austin. @barretoraquel (IG), www.raquelbarreto.com

Xavier Pierce (Lighting Designer) GUTHRIE The Tempest, Blithe Spirit, Native Gardens, Harvey. THEATER The Public Theater; Steppenwolf; Oregon Shakespeare Festival; McCarter Theatre Center; Long Wharf Theatre; Repertory Theatre of St. Louis; Seattle Rep; Arena Stage; Cal Shakes; Cincinnati Playhouse in the Park; Indiana Repertory Theatre; Arden Theatre Company; PlayMakers Repertory Company; Westport Country Playhouse; George Street Playhouse; Syracuse Stage; Two River Theater; Olney Theatre Center; Intiman Theatre; Arizona Theatre Company; Florida Studio Theatre; Arkansas Shakespeare Theatre; Triad Stage. OTHER Member of United Scenic Artists 829. TEACHING Faculty, Florida A&M University. TRAINING M.F.A., Design for Stage and Film, NYU Tisch School of the Arts; Florida A&M University
Mikhail Fiksel (Sound Designer/Composer) GUTHRIE Vietgone. THEATER Broadway: Dana H.; Off-Broadway: How To Defend Yourself (NYTW); Tambo & Bones (Playwrights Horizons); Various projects with The Public Theater, Signature Theatre and Vineyard Theatre; Regional: Goodman Theatre; Steppenwolf; Chicago Shakespeare Theater; La Jolla Playhouse; Oregon Shakespeare Festival; Albany Park Theater Project. FILM/TELEVISION Original scores for The Wise Kids, “Glitch” and “In Memoriam.” AUDIO Make-Believe Association: “Lake Song,” “City on Fire”; Audible Originals: Good Enemy, The Podcaster, Massive. OTHER Member of USA and TSDCA. AWARDS 2023 Signal Award; 2022 Tony Award; Multiple Lucille Lortel and Jeff Awards; 2020 Obie Award. TEACHING Faculty, Columbia College Chicago. www.mikhailfiksel.com

Elissa Adams (Dramaturg) GUTHRIE Debut. THEATER Theater Latté Da: Associate Artistic Director/Director of New Work; Children’s Theatre Company: Director of New Play Development; Playwrights’ Center: Lab Director; La Jolla Playhouse: Literary Manager/Dramaturg. OTHER Producer of the NEXT Festival at Theater Latté Da; Guest Dramaturg for Sundance Theater Lab, Playwrights’ Center, The University of Iowa and Theatre de la Jeune Lune; Editor: Fierce and True: Plays for Teen Audiences, The Face of America: Plays for Young People. AWARDS McKnight Theater Artist. TRAINING M.F.A., University of California, San Diego

Keely Wolter (Vocal Coach) GUTHRIE For the People, The Importance of Being Earnest, Shane, Blues for an Alabama Sky, Sally & Tom, Vietgone, Sweat, Noura, The Great Leap. THEATER Theater Latté Da: Chicago, Hedwig and the Angry Inch, Five Points, Assassins, Man of La Mancha, Six Degrees of Separation, Peter and the Starcatcher, Ragtime, Lullaby, Sweeney Todd, All Is Calm; Jungle Theater: Georgiana & Kitty: Christmas at Pemberley, Is Edward Snowden Single?, The Wickhams, Miss Bennet, Lone Star Spirits, Le Switch, Constellations; Penumbra Theatre: benevolence, Wedding Band; Minnesota Opera: The Fix. TRAINING Royal Central School of Speech and Drama; Viterbo University

Aaron Preusse (Fight Director) GUTHRIE Over 20 productions, recently including For the People, Into the Woods, Murder on the Orient Express and Vietgone. THEATER Ordway: Jesus Christ Superstar, The Pirates of Penzance; Minnesota Opera: Carmen; Park Square Theatre: Hamlet; Commonweal Theatre Company: The Three Musketeers; Red Bird Theatre: Buried Child; Gremlin Theatre: Dial M for Murder; Theatre Pro Rata: The Illusion; Lyric Arts: Superior Donuts; Exposed Brick Theatre: Muyehpen; Theatre in the Round: The Three Musketeers; Old Log Theatre: The Play That Goes Wrong. FILM/TELEVISION Stunt Coordinator: Bitcon, Profile of a Killer; Utility Stunts: Marmalade, Body Language, Christmas Break-In, Thin Ice. www.fakefighting.com
Jennifer Liestman (Resident Casting Director) GUTHRIE Artistic Team member since 2003; More than 70 productions, workshops and readings since 2015, including For the People, The Importance of Being Earnest, Shane, Into the Woods, Murder on the Orient Express, Hamlet, The Little Prince, Sally & Tom, Vietgone, Sweat, A Raisin in the Sun, The Tempest, A Christmas Carol, Dickens’ Holiday Classic, Noura, Floyd’s, West Side Story, Familiar, Watch on the Rhine, Native Gardens and Disgraced. FILM/TELEVISION Master Servant (Casting Consultant). TEACHING Audition master classes for the University of Minnesota/Guthrie Theater B.F.A. Acting Program; Other universities in MN and the U.S. TRAINING B.A., Theatre, MSU Moorhead

Chris Schweiger (Stage Manager) GUTHRIE Debut. THEATER Oregon Shakespeare Festival: The Three Musketeers, Where We Belong, King John; Children’s Theatre Company: Locomotion, Bina’s Six Apples, Dr. Seuss’ The Lorax; Ordway: Dolly Parton’s Smoky Mountain Christmas Carol, 42nd Street; Perseverance Theatre; Mixed Blood Theatre; The Old Globe; Utah Shakespeare Festival; Arena Stage; Alpine Theatre Project; Seattle Children’s Theatre; The New Victory Theater. OTHER Director of Operations for the Moab Music Festival; Peace Corps Volunteer in Mongolia. TRAINING B.S., Theatre, Northwestern University

Lyndsey R. Harter (Assistant Stage Manager) GUTHRIE Shane, Born With Teeth, A Christmas Carol (2021, 2022), Dining With the Ancestors. THEATER Regional: Minnesota Opera; Theater Latté Da; Pillsbury House + Theatre; Theater Mu; Park Square Theatre; Playwrights’ Center; History Theatre; Collide Theatrical Dance Company; Yellow Tree Theatre; New Dawn Theatre Company; Great River Shakespeare Festival. TRAINING B.A., Theatre Arts, Hamline University

McCorkle Casting, Ltd. Pat McCorkle, C.S.A., and Rebecca Weiss, C.S.A. (NYC Casting Consultant for 2023–2024 Season) GUTHRIE 100+ productions since 1998. THEATER Broadway: 50+ productions, including On the Town, Amazing Grace, End of the Rainbow and A Few Good Men; Off-Broadway: 60+ productions, including Tribes, Our Town and Driving Miss Daisy; Regional: Hundreds of regional theaters, including Barrington Stage Company, George Street Playhouse and Connecticut Repertory Theatre. FILM/TELEVISION Currently casting six feature films for theatrical release; Previously, over 75 films, including three recent films for Hallmark, Premium Rush, Ghost Town, The Thomas Crown Affair, Die Hard With a Vengeance and Thirteenth Warrior; Select TV credits include “Twisted” (ABC), Humans for “Sesame Street,” “Californication” (Emmy Award nomination) and “Chappelle’s Show.” www.mccorklecasting.com
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A Tale of Two Directors

What happens when you put two directors who are colleagues and close friends in the same virtual room? A joyful conversation about friendship, identity and art. This double interview came about because of a unique situation: Lisa Portes, who was originally scheduled to direct ‘Art’ at the Guthrie, had to step away from the project. Thankfully, her trusted friend and peer, Kimberly Senior, was able to pick things up where Lisa left off. Listen in as they share how this tag-team scenario was a first in both their directing careers that offered unexpected gifts along the way.

JOHANNA BUCH: What a privilege to speak with two notable female directors at once! You were theater peers in Chicago for quite some time. How did you meet, and what projects have you done together?

LISA PORTES: We met at a cookie party in Chicago hosted by fellow director Damon Kiely, but the first time we worked together was in 2009 at Steppenwolf when Kimberly was producing the First Look program and I was directing *Ski Dubai* by Laura Jacqmin. That was a rare moment, like this one, because directors don’t usually work together.

KIMBERLY SENIOR: It’s so true! Something wonderful about my time living and working in Chicago is that we formed...
an unofficial cohort of directors and worked to create a spirit of collegiality.

**LP:** I came from New York where directors try to step on each other to get to the top. In Chicago, we have a citywide ensemble of actors and a group of directors who make an effort to get together and support one another. I love that about the Chicago theater scene.

**KS:** Lisa, another way we collaborate is through teaching. We often have the same students, which creates a shared language of directing between us. I understand you as a director because of how you articulate directing to your students.

**LP:** I also directed a production of *Disgraced* at Cincinnati Playhouse in the Park after you directed it in Chicago and on Broadway. I was blown away by your work, and I remember calling you for advice. Because of our friendship, it was a wonderful, open discussion. That paved the way for me to hand ‘Art’ over to you with great, great trust.

**JB:** Changing directors during the theatermaking process is unusual. Lisa, what would you like to share about why this happened?

**LP:** I received some distressing family medical news, and I knew I wouldn’t be able to leave Chicago to direct ‘Art’ at the Guthrie. I called Joseph Haj, and he was everything you could hope for in an artistic director: supportive, gracious and collaborative. In addition to listening to the kind of director I felt the play needed, he told me to take care of myself and not to worry. But, of course, I did. At that point, we had already cast and designed the show with a team I was so excited to work with. I wondered: Who’s going to run this ship? When I learned it was Kimberly, I heaved an enormous sigh of relief. I knew she was absolutely the right director. ‘Art’ is a play about friendship, and knowing that my dear friend is at the helm has helped me move forward. Stepping away from this play is one of the hardest things I’ve ever done. I’m an artist. We create, therefore we are. So to not create something I set out to create is challenging. But my friendship with Kimberly rescued me, artistically and personally.

**KS:** Let me state for the record that I would do anything for you, Lisa. Because that’s what you do for people you care about.

**JB:** Lisa, thanks for sharing that. On behalf of everyone at the Guthrie, I wish you and your family the best as you navigate this difficult time. Kimberly, I’m sure Lisa’s comments were lovely to hear. What has it been like to inherit her creative vision for ‘Art’ and carry it forward?

**KS:** I’ve directed over 200 plays professionally, and this is something I’ve never done. It has surfaced great questions: How do I use someone else’s existing architecture? How can I be authentically me when I didn’t make these creative choices? Thankfully, Lisa and I have similar ideas about the play, which made it easy. I’m most excited to meet the three actors Lisa carefully curated for this play. I realized that much of my prep work as a director
involves visualizing the humans who will embody these roles. So it’s changing the way I approach directing, which feels artistically exciting. Being nimble is the most powerful tool a director can have. I’m excited to be flexible in this way while also leading and manifesting this shared creative vision. And I’ve felt nurtured by Lisa, her team and the staff at the Guthrie every step of the way.

**JB: Tell me about your relationship to ‘Art’ itself. What were your first impressions of the play?**

**KS:** I first saw ‘Art’ in 1996 for its London premiere, and it was foundational for me as an artist. I didn’t feel talked down to or scolded; I felt deeply engaged in a dialogue — so much so that I got into an argument with my friends afterward. [laughs] The plays that both Lisa and I are attracted to are ones that tackle difficult subjects through a personal or domestic lens. When the stakes are personal, you leave the theater with much to discuss.

**LP:** I read the play when Joe [Haj] called me about it, but I’ve never seen it. I remember thinking it felt very 1990s: It’s an ironic play about people getting upset about art. But considering everything the world has been through — and is currently going through — it’s undeniably timely. ‘Art’ is about three friends who have a fundamental disagreement about an idea. In this case, art. Just like politics or anything else we believe in, we form our sense of identity around those beliefs. So when loved ones disagree with us, it feels like a personal betrayal. That’s why ‘Art’ spoke beautifully to its moment then and also speaks beautifully to this moment. I also love the play’s complexity: There’s hope that these friendships fuse back together, yet the final lines are about solitude. It feels existential to me — more Beckett than *The Odd Couple*.

**KS:** Exactly. We’re constantly defining ourselves based on our relationships. If our ideas about our friends and loved ones crumble, then who are we? When we find ourselves at odds with people we care about and respect, things get emotional. As the friendships begin to falter in the play, the three men begin to question their own identities. What erodes in the play has nothing to do with the painting.

**LP:** The play is sneaky. You think it’s about one thing, but it’s actually about something else. Director Dexter Bullard, my colleague at DePaul University, teaches his students that you don’t fight unless there’s love. If there’s no love, you just walk away. There’s great love between Marc, Serge and Yvan, which is why their disagreements utterly destabilize them.

**JB:** Art, like theater, is incredibly subjective. How would you encourage audiences to engage with ‘Art’ and its themes?

**LP:** For me, ‘Art’ is about the precarity of one’s own sense of self and the matrix through which we build our understanding of ourselves in relationship to others.

**KS:** That’s perfect, Lisa. I’m going to use that. [laughs] I love plays that prompt people to care for others. Do you want to call your oldest friend? Try to reassemble a fractured relationship?
Reconnect with someone? ‘Art’ sheds light on the way we see ourselves — and each other — in the world, so I hope it sparks many conversations after the curtain goes down.

JB: Let’s wrap up with some final words from you both. Lisa, what do you feel Kimberly will bring to this production?

LP: Kimberly will bring her brilliance, humanity and incredible optimism. At the same time, she will keep a keen, unflinching eye on where we fail each other and why. That combination is what makes her an impeccable director. She also deeply trusts actors. Watch any of her productions, and you’ll see actors who fully embody their world. They know what they’re doing. They know why they’re doing it. They’ve stretched it every which way from zero and are fearless onstage. That’s why ‘Art’ is going to be amazing.

KS: Is it my turn to talk about Lisa now?

JB: Yes! Kimberly, how will you work to honor Lisa’s vision?

KS: Lisa is a bold, visual thinker. During this process, I’ve been able to go inside her brain and keep these beautiful threads. I feel lucky to have inherited this project and an amazing team of people who are so happy to be working together and committed to the storytelling. Lisa built that, and I get to live inside her thoughtful, creative, visually compelling and intellectually demanding world.

LP: Maybe we should just direct together like this all the time? [both laugh]

KS: You do the beginning, I’ll do the middle and we’ll tag-team the end.

LP: Sounds like a plan.
In the Eye of the Beholder

“The relation between what we see and what we know is never settled.”

– John Berger, Ways of Seeing

Selected by Dramaturg Elissa Adams, this excerpt from The Plays of Yasmina Reza on the English and American Stage by Amanda Giguere explores how ‘Art’ came to be and uses Reza’s own words to illuminate the play’s core themes of friendship, identity and conflict.

[Yasmina] Reza’s three-actor comedy ‘Art’, her most well-known play, made her an internationally recognized playwright. She is currently one of the few living French playwrights with a global reputation, and ‘Art’ reminded the world that there was more to French theater than Molière and Corneille. The enormously successful ‘Art’ came out of an unlikely situation: It was written in six weeks to distract her from her father’s death, and she believed the play was dreadful — “not worthy of me or of him.” ... Beneath the slick veneer of ‘Art’, Reza challenges the notion of a single, cohesive narrative through her fractured storytelling techniques, and these new techniques mark the start of a new phase of her theatrical poetics.

The premise of ‘Art’ is simple: A man buys an expensive, white painting by a famous artist, and his two friends react to the purchase in very different ways. The quotation marks surrounding the title, coupled with the splintered way in which the narrative is constructed, suggest that, despite its title, the play is not actually about art. More than anything, the play’s structure and theme raise questions about friendship. In an interview about the play, Reza said,
“Friendship is at least as strong and as difficult as love. We are used to thinking that it is easier to be a friend than a lover, but that is not so.”

– Yasmina Reza

“The play tackles a crisis between friends who realize they do not know each other as well as they imagined, which prompts a struggle for power. Reza astutely observed, “In friendship, sometimes the relationship is not equal. And you don’t even know it.” The purchase of a painting is the inciting incident in the play, but art has little to do with the action in ‘Art’. The characters do not fight over their aesthetic taste, but about something far deeper: who they are, what they value and how well they know each other. They find that, although they act independently, they are intrinsically connected, and their actions affect each other in serious and psychic ways. The alternating narrators in the play draw focus away from the controversial painting and ask the audience to ruminate on the conflicting narratives set forth by the three characters. …

‘Art’ was inspired by an actual event in which Reza’s friend, Serge, to whom she dedicated the play, and after whom she named his fictional counterpart, bought a white painting. When Reza found out how much her friend had paid for it, she was shocked. They didn’t fight about it, but she was intrigued by the idea that two friends could have such differing notions of value.

‘Art’ is Reza’s first play (and her only play to date) to feature an all-male cast. She abandons the gender balance of her early work for a play dominated by men. The women mentioned in ‘Art’ (Serge’s ex-wife, Marc’s girlfriend, Yvan’s fiancee, mother and stepmother) only appear through the male character’s words. These women are talked about but never seen. Reza told a reporter that she had grown accustomed to spending time with men who talked so much that they often forgot she was in the room. With ‘Art’, Reza extracted the women from the situation and left the men to battle out their feelings. The fact that Reza wrote an exclusively male play supports the idea that she was attempting to create a tightly focused world, but perhaps her male-dominated play afforded her more success on the commercial stages of Paris (and later London and New York) than if this play had been about three women. Plays about women could be interpreted as feminist, whereas plays about men could be read as universal parables. Reza told June Ducas from London’s The Times that the roles in ‘Art’ could not be played by women: “Women are more curious, inquisitive beings. After years of camaraderie, they would be completely au fait with each other’s foibles.”

This excerpt is from The Plays of Yasmina Reza on the English and American Stage ©2010 by Amanda Giguere and has been reprinted with the permission of McFarland & Company, Inc., Box 611, Jefferson, North Carolina, 28640, www.mcfarlandbooks.com. It has been edited for style.
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What a great thing you are doing for our youth. Every opportunity they get to learn and grow makes a huge difference.
– Lynn N., Brooklyn Park

It’s truly been such a joy to be at these camps. We are so, so grateful for you and your team.
– Dana G., Minneapolis

Registration opens January 2!
www.guthrietheater.org/camps
Summer Camps

It's truly been such a joy to be at these camps. We are so, so grateful for you and your team.

– Dana G., Minneapolis

FOR GRADES 6–12

What a great thing you are doing for our youth. Every opportunity they get to learn and grow makes a huge difference.

– Lynn N., Brooklyn Park

Registration opens January 2!

www.guthrietheater.org/camps

Theater sparks dialogue, and we love having meaningful conversations with our audiences. Stay after select performances of ‘Art’ for a 20-minute discussion facilitated by Guthrie staff. Cast members may join as they are able.

Saturday, December 30 at 1 p.m.
Sunday, December 31 at 1 p.m.
Tuesday, January 2 at 7:30 p.m.
Sunday, January 14 at 1 p.m.
Saturday, January 20 at 1 p.m.

‘Art’ ticket holders are welcome to join any conversation during the run. Just head to the theater on your preferred date above, and show your ticket to an usher after curtain.

Stay after the play

Post-play discussions are supported by
Annual Fund Contributors

We gratefully acknowledge the generosity of our donors whose annual support enables the Guthrie to remain a vibrant center for theater performance, education and training in our community. To join this group in ensuring the Guthrie continues to thrive, contact the Development Team at 612.225.6200 or give@guthrietheater.org.
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$2,500 – $4,999
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AS OF NOVEMBER 14, 2023
We do our best to ensure that all donor listings are current and correct. To update your listing, please contact us at 612.225.6200 or give@guthrietheater.org.
Corporate, Foundation and Public Support

Vital support from our corporate, foundation and government partners allows community members of all ages and abilities to access internationally renowned theater and celebrated artists. Grants from state and federal agencies and local and national foundations provide crucial operating support as well as key funding for new and ongoing programs. To learn more, contact the Development Team at 612.225.6166. For information about sponsorship opportunities and corporate benefits, contact us at corporatecircle@guthrietheater.org.

$250,000 and above

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

$100,000 – $249,999

[Logos of organizations supporting $250,000 and above]
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**Trendsetter Package**

$25 per ticket
Better-than-rush prices when you see 4+ plays

**HOW IT WORKS**

- Select four or more plays*
- Determine how many ticket vouchers you wish to purchase (must be the same number per play)
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Express yourself.

The world is your blank canvas, and you’ll find art supplies, DIY projects and inspiration galore at the Guthrie Store. What will you create?

Shop on Level One or online at guthriestore.com.
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Assistant Company Manager
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Matt Melander
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Katie Chizek
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ACKNOWLEDGMENTS

Many volunteers give their time and talents in support of the Guthrie’s activities. If you’d like to support the Guthrie by becoming a volunteer, apply at guthrietheater.org or email volunteers@guthrietheater.org.

The Guthrie is a member of the League of Resident Theatres. The Guthrie is a member of the American Arts Alliance and Minnesota Citizens for the Arts, government advocacy groups at the federal and state levels, respectively.

The actors and stage managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

Directors and choreographers are members of the Stage Directors and Choreographers Society, a national theatrical labor union.

The scenic, costume, lighting, sound and projection designers in LORT theaters are represented by United Scenic Artists, Local USA 829 of the International Alliance of Theatrical Stage Employees.

Guthrie scenic artists are also represented by United Scenic Artists, Local USA 829.

Guthrie costume and wardrobe employees, stagehands and craftspersons are represented by IATSE Local 13.

All scenery, props and costumes are designed specifically for Guthrie productions and built in the theater’s shops.

OUR MISSION

The Guthrie Theater engages exceptional theater artists in the exploration of both classic and contemporary plays connecting the community we serve to one another and to the world. Through its extraordinary artists, staff and facility, the Guthrie is committed to the people of Minnesota and, from its place rooted deeply in the Twin Cities, influences the field as a leading 21st-century arts organization.

OUR VISION

The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.

OUR CORE VALUES

- Artistic Excellence
- Community
- Diversity, Equity, Inclusion and Accessibility
- Fiscal Responsibility
The Elixir of Love

JAN 27–FEB 4
TICKETS ON SALE NOW!
Wine a little, laugh a lot!

Wine a little,
laugh a lot!

The art of thinking about something new.

Wonder is a powerful tool. It opens us up to new thinking, different points of view and, literally, endless possibility.

Come to Wonder.

MN Arts & Culture Coalition
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You’re Invited

Mark your calendars for two special events in 2024 that will celebrate theater and bring the community together.

Love Notes
A short-and-sweet cabaret
Wednesday, February 14

Enjoy an evening of heartfelt musical performances by some of your favorite local artists.

Vine & Dine Gala
A feast for the senses
Saturday, June 29

Join us on opening weekend of the cult-classic musical Little Shop of Horrors.

More details coming soon!
guthrietheater.org • rsvp@guthrietheater.org

All proceeds benefit the Guthrie Theater.