

ESPACE  
LIBRE

série  
absence

**EVENING PROGRAM**

THEA PATTERSON

FTA / PARBLEUX

# UN-NEVERING

NOVEMBER 27 – DECEMBER 6, 2025

PROGRAMME EN FRANÇAIS

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# **EVENING PROGRAM**

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# SYNOPSIS



How can we **be together** even when we **are not especially** and particularly through the veil of loss that seems so (in)finite?


For choreographer **Thea Patterson**, *Un-nevering* was born out of traumatic grief in August 2021—the loss of her life partner and artistic collaborator Jeremy Gordaneer. Exploring the forms, textures, and tones of grief, *Un-nevering* asks: **what if there were no end?**

It's a microphone against the chest.  
It's a weight like a hole.  
It's the one who watches so as not to dissolve.  
It's a gesture of love.  
It's a ritual of mourning.

She dances with the one who is there and not there  
Unfinished  
unalterable

— Camille Renarhd

# ARTISTIC APPROACH



My practice is defined by the desire to create work that questions **the parameters of form and the boundaries that divide disciplines**. I often find myself in the company of **objects**, whose dramaturgical and collaborative agency allows me to decentrate the human from the frame, thus allowing the **liveliness of other entities and other forces to inform the work**. [...] My focus is not on achieving virtuoso feats of physicality, but on **how bodies and objects can potentially carry and express multiplicity**, where virtuosity is found in the **smallest gestures** and in the **potential for failure**.

— Thea Patterson, Ideatrice  
and performer



# CREATION PROCESS

This project intrinsically questions the idea of collaboration and how to **continue a relationship with someone who is no longer there**. Shortly after the death of **Jeremy Gordaneer**, my partner, [...] I returned to Montreal because I needed to be close to my community. [...] I didn't want to do an autobiographical project.

The presence of **Rachel Harris and Elinor Fueter** helped me make the process less personal and more collective. [...] They became sentinels who guarded the space and watched over it for me. Their role is inspired by “**keening**”, the Celtic tradition of women lamenting the dead with their voices as part of **the mourning process**.

— **Thea Patterson**, Ideatrice  
and performer



# INTERVIEW

Directed by Laima Abouraja G erald

WITH RACHEL HARRIS

## **Grief is a central theme in the show. How is this theme addressed ?**

The starting point for the show is a profound loss experienced by choreographer Thea Patterson, who tragically lost her partner, Jeremy Gordaneer. In addition to being her husband, Jeremy was also her collaborator as a visual artist.

In the aftermath, as we are friends and had already collaborated, I suggested to Thea that we meet in the studio with [dancer] Elinor Fueter. The idea at that point was not to create a show, but simply to explore how space could accommodate grief. I asked myself a question: as artists, do we have the tools to digest such painful news?

As we explored, the piece presented itself to us. Thea has been working with objects for years. The various props used on stage allowed her to ritualize her grief but also to put some distance between herself and her sorrow.

I want to reassure the audience: the show is not all dark, just as mourning is not only dark. There is also joy, laughter, lightness, and airiness.

## **As a performer, how did you inhabit such personal, intimate, even sacred material ?**

Thea describes Elinor and me as “keeners,” the “mourners” in Celtic tradition. Their role was to express a person's grief during funeral ceremonies. Through our human presence and artistic involvement, we support her and, in our own way, relieve her of some of her grief.

Un-nevering has a special place in the hearts of all the team members. Jeremy was a friend, a collaborator, and we have all lost him. It is a very intimate process, in which the woman and the performer are almost inseparable. Rachel the human being and Rachel the performer are both present on stage.



# INTERVIEW

Directed by Laima Abouraja Gérald

WITH RACHEL HARRIS

## **Was there a moment that particularly stood out for you during the creative process ?**

The most powerful moments were those when we felt Jeremy's presence. For example, at the end of the process, Thea searched through Jeremy's archives and found a recording of him talking about tiles, piano, bags, roots.

It's extraordinary: all these elements are present in the show. It's as if he were talking about the show. You might think that we created the play based on this recording, but it's the other way around.

We had many moments like that; they were like gifts from Jeremy.

You'll see, Jeremy is very present in the show. There's a projection of him drawing, you can hear him playing the piano, you can hear his voice. It's very moving.

## **How would you describe the use of objects in the show ?**

Thea seeks to give objects agency. For example, on stage, we work with lawn bowling balls. When we throw them and they start moving, it's as if they're making their own choices, leading their own lives. They roll up next to Thea, roll toward a member of the audience, spin in a particular way. It creates little windows of magic in the work, which always surprise us.

We use a lot of objects, props, and clothing, some of which belonged to Jeremy. Thea collects a lot of props, which she chooses intuitively. For example, the mask with silver spikes that we use in the play was in a shop window. Every time she walked past it, it was as if it was winking at her. She had no choice but to buy it. It was the object that sought her out, not the other way around.

Working with objects requires a lot of listening and a strong stage presence. Objects react to what we offer them, which creates a very enriching dialogue. I invite the audience to be very observant of the behavior of the objects and the echo in the bodies.



# INTERVIEW

Directed by Laima Abouraja Gérald

WITH RACHEL HARRIS

## **How is the theme of grief embodied in the bodies on stage ?**

We work from a place of great sorrow. Our bodies allow us to metabolize what we feel, whether through crying, sometimes laughing, screaming, or sighing.

Thea told me that when she learned of Jeremy's death, it was the most intense somatic experience of her life. Such a great shock causes very powerful physical sensations. When the brain doesn't understand what's happening, it's the body that reacts, that takes over. This imprint remains in the body, and that's what we're exploring in particular.

## **How can art, dance in particular, help people cope with grief ?**

Art allows us to share our emotions on a large scale. The audience can attest to that. In our society, we no longer have many rituals and traditions surrounding death. I believe that dance can fill this void. Returning to the body to experience emotions is a beautiful way to try to find ways to live with loss.

Even though Un-nevering deals with a very specific type of grief, we are talking about all types of grief. Most people have experienced grief, whether it be for someone, something, or a part of themselves. That's why the audience is invited to stay in the theater after the performance.

We want people to be able to settle down with us after experiencing all kinds of emotions. I would also like the audience to feel that they are not alone, that they are part of a community.



At Espace Libre, we defend **the artistic freedom of every creator**, protecting it in order to offer audiences a range of unique, varied, powerful, contemporary, and surprising theatrical works.

We want every audience member to be able to experience our shows freely, to form their own opinion of the work, to draw from it what resonates with them, and to feel our experiments through their own history and unique sensibility. We are **a space for sharing and invention**, where every experience is extraordinary and therefore eminently precious.

— **Félix-Antoine Boutin**, Artistic Director and Co-Executive Director



# SÉRIE ABSENCE

The Absence series focuses on **luminous works** that explore **the notions of emptiness, the invisible, and mourning**. The three shows – **Trou Noir, Petits Appareils / Small Appliances, and Un-nevering** – combine visual arts, dance, theater, and performance to develop a strong empathy between the artists and the audience. **They create spaces for poetry and moments of radiant reflection**, where humans attempt to find their place both in their own solitude and in the chaos of the world.

– **Félix-Antoine Boutin**, Artistic Director and Co-Executive Director

**SOON**



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**DECEMBER 16 AND 17, 2025**

**ACCESS TO THE TICKET OFFICE**

# PROGRAMMING 25-26

## SÉRIE ABSENCE

|  |                       |
|--|-----------------------|
| <b>TROU NOIR</b><br>Edon Descollines                               | 30 SEPT — 11 OCT 2025 |
| <b>PETITS APPAREILS /<br/>SMALL APPLIANCES</b><br>Manolis Antoniou | 28 OCT — 8 NOV 2025   |
| <b>UN-NEVERING</b><br>Thea Patterson                               | 27 NOV — 6 DÉC 2025   |
| <b>SORTIE D'ATELIER</b><br>Geneviève La                            | 16 DÉC 2025           |

## SÉRIE MON VILLAGE

|   |                      |
|---|----------------------|
| <b>LE DIPTYQUE DU FLEUVE</b><br>Sébastien Dodge   | 20 JANV — 7 FÉV 2026 |
| <b>BOUÉE</b><br>Céleste Godin et Marc-André Charron   | 13 — 21 FÉV 2026     |
| <b>L'EMPIRE DU CASTOR</b><br>Alexis Martin et Jean-Marc Dalpé                               | 3 — 21 MARS 2026     |
| <b>AU COEUR DE LA ROSE<br/>GÉNÉALOGIE D'UNETRISTESSE</b><br>Pierre Perrault et Jérémie Niel | 17 — 25 AVR 2026     |

**ACCESS TO THE TICKET OFFICE**

ARTISCTIC DIRECTOR  
**FÉLIX ANTOINE BOUTIN**



# SUBSCRIPTIONS

## MULTI-SHOW DISCOUNT FOR 3 OR MORE SHOWS

3 shows = \$25 per ticket  
4 shows = \$22.50 per ticket  
5 shows = \$22 per ticket  
6+ shows = \$20 per ticket

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