

NO THEATRE is a theatre group is based in Oslo with participants from all over the world



The director **Peter Harris** is from UK and works at Wolf and Water Arts Company. He has more than 20 years of experience with drama, arts and film applied at social work.

Photo: Øystein Johansen



Alex Klein is from Berlin, Germany. His educational background is in computer science, business and peace & conflict studies. He is working as an advisor at Norwegian Church Aid in Oslo. Photo: Claudia Learmann



Jonas Laberg is from Norway and has an MA in Industrial Design and has lived in New Zealand for 6 years. He works as an interaction designer at an IT-consultancy in Oslo. Photo: Private



Cecilie Holtan is from Norway and is a freelance writer. She has experience from publishing and journalism and has a love for literature. Photo: Private



Eva Walicki has an MA in Social Anthropology. She grew up in Norway with Polish parents. She lives in Oslo and work at Red Cross. Photo: Private.



Bob De Wilde is an engineer from Brussels, Belgium, but he has been living abroad for the past 11 years, mainly in Norway and most recently in Spain. Photo: Private



Siw Risøy from Norway has an MA in Arts and Design. She has her own company and works as a counselor at a high school in Oslo. Photo: Private



Cristo Borrachero is from Spain and works in Oslo. He is a journalist and an actor, and he recently finished his MA in Film and Television in Madrid. Photo: Private

Wisha Smiler: info coming soon!



Oddbjørn Austevik is the Technician responsible for the sound and the videos in the play. He is a musician and in the bands Lady Moscow and Gardarene wine. Photo: Ketil Hardy.

‘**A Conversation**’ (1h 20m) is a theatre play written by the Australian playwright David Williamson. It is based on close collaboration with John McDonald, who developed ‘conferencing’ as a method, inspired by the New Zealand Maori-model. The play and the performance itself is a strong example of the transformative power of dialogue and restorative justice. Although the play circles around the aftermath of a rape and murder – a tough matter to digest – the audience seem to be intrigued by the reality of the performance. The feedback has been astonishing, as people felt that they got a unique insight into a process which is hard to understand from the outside. It all started four years ago. What was supposed to be a one-time event ended up being a number of performances and panel debates. No Theatre turned out to be ‘real theatre’ hitting a nerve with the audience.