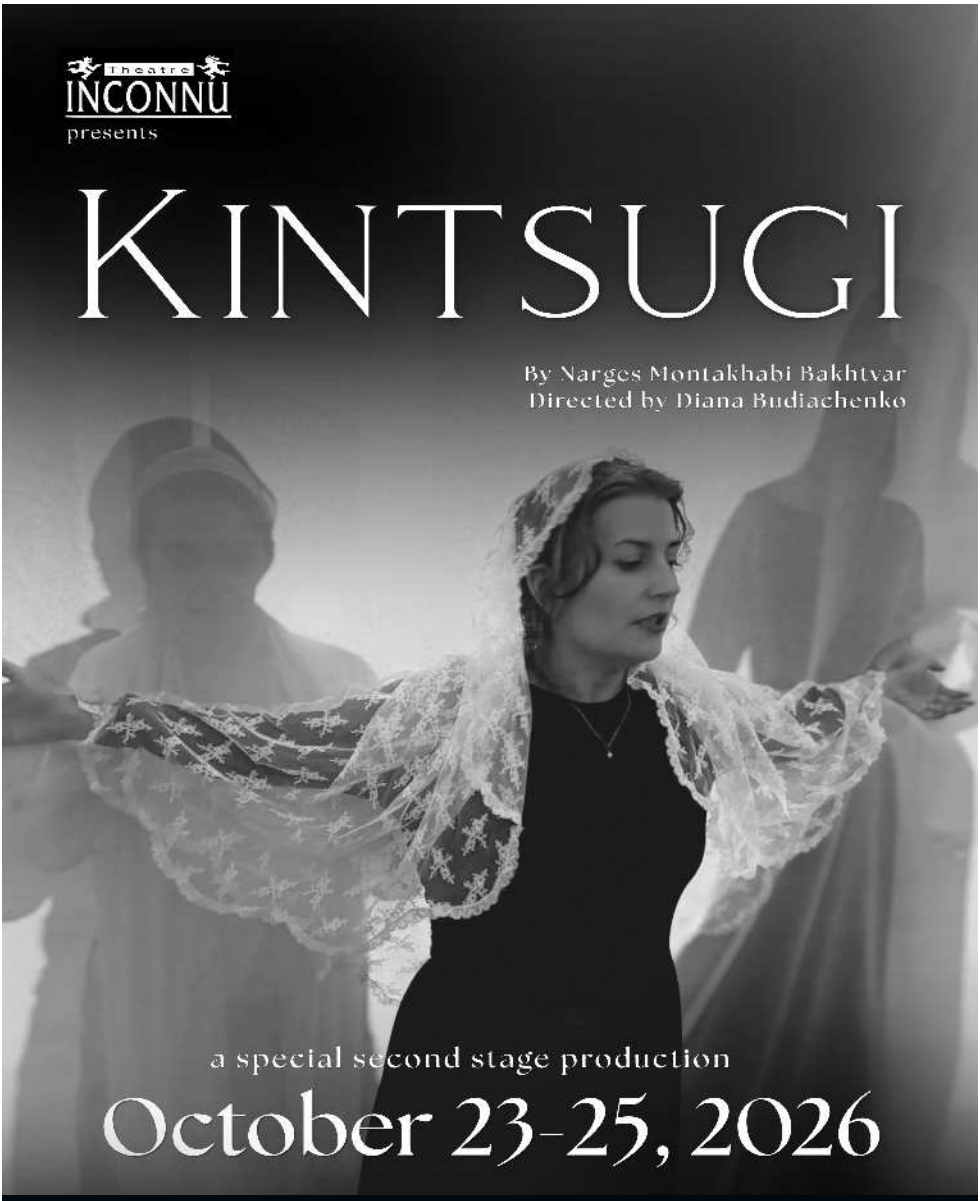

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We acknowledge the financial support of the Province of British Columbia

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We acknowledge with respect that this show is produced on the ancestral territories of the Lək̓ʷəŋən peoples, known today as the Xwsepsum and Songhees Nations, as well as the W̱SÁNEĆ peoples, whose traditional relationship with the land continues today.

Kintsugi

by Narges Montakhabi Bakhtvar

Directed by Diana Budiachenko

Cast (alphabetically)

Amira Abdel-Malek	Fatima
Anissa Agahchen	Bahar
Emiliia Baranova	Nina/Angela
Yanina Buekert	Singer
Jordan Cooper	Nina/Angela Understudy
Anastasiia Konstantynova	Natalya/Nour
Karmen McNamara	Luka/Terrorist/Officer/Sayyid
Tessa Thompson	Soldier/Terrorist/Kawa

Production Team

Diana Budiachenko	Director, Music Selection & Sound Selection
Pauline Frame	Stage Manager
David Roland	Silhouette Design, Advisor & Choreography
Jason King	Projection Design
Kevin Stinson	Sound Programmer & Tech Support
Luke Stewart-Weston	Lighting Design
Andrea Gregg	Lighting Design
Tessa Thompson	Fight Captain
Karmen McNamara	Poster & Program Cover Design
Diana Budiachenko	Poster/Program Photo

Clayton Jevne is the Artistic Director/General Manager of Theatre Inconnu

Special thanks to
Francis G. Matheu for creative input, general support, and help coordinating auditions; Misty Cozac for casting assistance; and John Varszegi for music consultation.

The show is about an hour long, with no intermission

Content advisory: Recommended for ages 16+
Kintsugi contains graphic depictions of war, death, suicide, sexual assault, and violence against women and children. Themes of grief, trauma, and psychological distress are present throughout. The production also contains flashing lights and effects that some audience members may be sensitive to.

Director's statement by Diana Budiachenko

As a Ukrainian theatre director, I came to this play with a personal understanding of how war can fracture a life and force displacement. Yet the stories of Fatima, Bahar, Nataliya, and Nina remind us that the experience of war is not confined to one country, culture, or generation. Their stories are different, but their grief, displacement, and struggle to survive resonate across borders.

The Japanese art of kintsugi offers a powerful metaphor for this journey. The cracks in a broken object are not concealed, they become part of its history. In the same way, survival means carrying what happened and finding a way to healing.

In working on this production, we sought to create a theatrical world where movement, shadow, and sound became part of how we explored what can be difficult to express in words. It has been a deeply collaborative process, shaped by artists who bring great dedication, imagination, and care to their craft.

My deepest thanks to Narges Montakhabi for writing this powerful and meaningful play, Clayton Jevne for choosing this play, and to our talented and dedicated cast and crew for bringing these stories to life with such courage, and commitment.

Narges Montakhabi Bakhtvar - playwright

Narges is a doctoral candidate in Theatre Studies at the University of Victoria. She holds another PhD in English Language and Literature from her home country, Iran. This interdisciplinary academic journey has enabled her to explore her passion for literature, theatre, and philosophy across various domains, particularly postmodern art and contemporary political thought.

Her current work delves into how different political inscriptions on the body, including the dichotomy between body-at-home and body-in-exile, are captured in the plays by Middle Eastern Canadian playwrights and performance artists. Specifically, her research investigates immigrant and exilic precarity, where narratives of displacement, embodiment, and ethics converge. Narges has over a dozen published articles in numerous peer reviewed academic journals, including *Canadian Theatre Review* and *Journal of Dramatic Arts and Music.*

A Brief History

The Bosnian War and the Srebrenica Genocide (1992–1995)

When Bosnia and Herzegovina declared independence from Yugoslavia in 1992, war broke out along ethnic and religious lines between Bosniak Muslims, Bosnian Serbs, and Bosnian Croats. In July 1995, Bosnian Serb forces overran the UN-declared "safe “zone” of Srebrenica, where Dutch UN peacekeepers (Dutchbats) were stationed but were unable to prevent the town's fall. More than 8,000 Bosniak men and boys were killed in what has been legally recognized as genocide, and thousands of women and girls were subjected to systematic sexual violence.

The ISIS Genocide of the Yazidis (2014)

The Yazidis are a Kurdish-speaking ethnoreligious minority indigenous to northern Iraq, with communities historically centered in the Sinjar and Sheikhan regions, as well as smaller populations in Syria, Turkey, and the Caucasus. In August 2014, ISIS militants attacked the Sinjar region, killing thousands of Yazidi men and abducting thousands of women and children. Women were enslaved, sold, and repeatedly assaulted; boys were forcibly separated from their families and indoctrinated as child soldiers. The United Nations has recognized these atrocities as genocide. Many survivors remain missing or displaced more than a decade later.

The Russian Invasion of Ukraine (2022–)

Russia launched a full-scale invasion of Ukraine in February 2022. The town of Bucha, near Kyiv, was occupied by Russian forces for roughly a month in early 2022; when Ukrainian troops retook it, they found evidence of mass civilian killings, torture, and sexual violence, which international investigators have since documented as war crimes.

Glossary

- Greater Serbia – Nationalist ideology calling for the unification of Serb-populated territories, associated with ethnic cleansing during the Yugoslav wars.
- Hryvnia – The currency of Ukraine.
- Imam – Muslim religious leader who leads prayers in a mosque.
- Jashn – A traditional Yazidi festival.
- Kafir – Arabic term meaning "unbeliever," used by ISIS to justify violence against non-Muslims and religious minorities.
- Kintsugi – Japanese art of repairing broken pottery with gold or other precious metal, treating breakage and repair as part of the object's history.
- Madrasa – An Islamic school; referenced here as a site of ISIS indoctrination.
- Melek Taus – The Peacock Angel, a central figure in Yazidi religious belief.
- Peshmerga – Kurdish armed forces of the Kurdistan Region of Iraq.
- Sinjar – Region in northern Iraq and the centre of the 2014 Yazidi genocide.
- Srebrenica – Town in eastern Bosnia, site of the 1995 genocide of Bosniak Muslims.
- Yazidi – Kurdish-speaking ethnoreligious minority indigenous to northern Iraq, with major communities historically centered in the Sinjar and Sheikhan regions, as well as in parts of Syria, Turkey, and the Caucasus.

The Company (alphabetically)

Amira Rose Abdel-Malek holds a Master's degree from the University of Victoria's School of Child and Youth Care. Her background spans counselling, community organizing, academic research, applied theatre, playwriting, and performance. A ConVERGE micro-residency recipient at Puente and Intrepid Theatre (2022), she premiered her debut play, *The Shoemaker's Son*, with Theatre Inconnu in 2023. Her artistic highlights include giant puppetry for Roy Henry Vickers in *Peace Dancer* (2017/2019) and Tim Gosley's *Attila's Journey to the End of the World* (2025).

Steven Aleck is a Nuu Chah Nulth visual artist and has been helping to paint sets and crew for Theatre Inconnu since 2012. Shows include: T*he Walworth Farce*, *Kafka the Musical*, I*n the Next Room*, *The Golden Dragon*, *Antigone*, *Jocasta Regina, Trad*, *Dog Sees God: Confessions of a Teenage Blockhead*, *East of Berlin*, *Subway* and *Commencing*. Steven has also painted the set for Langham Court Theatre's *The Small Room at the Top of the Stair*s. He is a regular crew member at Theatre Inconnu.

Anissa Agahchen is delighted to make her stage debut as Bahar in *Kintsugi*. Her own immigration journey as an Iranian refugee from Tchad, which resulted in a Canadian refugee decision recognizing the rights of women in Tchad, gives this story particular resonance for her. Outside the theatre, Anissa is a tech entrepreneur, writer, and community facilitator, somewhat obsessed with making the world a better place and exploring how technology, storytelling, and human connection might help us get there.

Emiliia Baranova is a Ukrainian-Canadian actor and dancer in her third year of Theatre at the University of Victoria. Originally from Ukraine, she relocated to Canada following the outbreak of war. Emiliia has been involved in theatre since childhood and has performed with UVic's Phoenix Theatre and in other productions. A lifelong dancer with a background in ballroom dancing. *Kintsugi* marks her first production with director Diana Budiachenko. She is excited to explore themes of resilience, displacement, and connection.

Diana Budiachenko is is a theatre director who found a new home in Victoria after the war forced her to leave Odesa, Ukraine. Her work predominantly focuses on the themes of displacement, memory, resilience, and the human cost of conflict. Recent directing credits include *Ravenscroft*, *A Dictionary of Emotions in War Time*, and *Gold*. She is thrilled to return to Theatre Inconnu for Kintsugi, following her work on *Queen Maeve*.

Yanina Bueckert is a Ukrainian-Canadian soprano. She holds a Music Performance Diploma from Camosun College and the Victoria Conservatory of Music, and a Bachelor's degree in Classical Voice from the University of Victoria.Yanina is an active performer as well as a music teacher. She frequently appears at concerts and community events, particularly within the Ukrainian cultural community.

Jordan Cooper began dancing at age four in her hometown of Calgary, Alberta. She completed her training at H/W School of Ballet before dancing professionally with Coastal City Ballet in Vancouver and Etoilé Ballet Theatre in Italy. Since moving to Victoria she has performed with Rebound Dance Collective, with recent works shown at Victoria One Act Play Festival and SKAMpede.

Pauline Frame - A dedicated contemporary and ballet dancer with a deep appreciation for the performing arts, Pauline Frame steps behind the scenes to make her stage management debut. With a passion for collaboration and a sharp eye for detail, she is thrilled to help bring this production to life. Polina extends her deepest gratitude to the cast, crew, and creative team for an incredible journey.

Andrea Gregg (she/they) is excited to be working with three of their favourite things: director Diana Budiachenko, co-lighting designer Luke Stewart-Weston, and Theatre Inconnu. Previous lighting design credits include: *The Sound Inside* (2026), *H2O* (2026), *The Moors* (2025), *Unity* 1918 (2025) *Gold* (2025) & other shows.

Jason King - Outside of acting as Technical Director for Langham Court Theatre, he can be found helping as the Game Day Video Producer for The Victoria Harbourcats Baseball Club and Peninsula Panthers Hockey, and as the resident Stage Manager and Projection Designer for Ballet Victoria. Other projects this season include projection design for productions of *Frozen* with Victoria on Stage and Langley Christian School and a collaboration with First Impressions Theatre in Vancouver.

Anastasiia Konstantynova (she/her) is originally from Avdiivka, Ukraine. She arrived in Canada in May 2022 and has since been involved in the Ukrainian community and passionate about supporting newcomers. Anastasiia's previous theatre credits include "Christmas Eve Proposal in Ukrainian Style 2023," "A Dictionary of Emotions in a War Time," and "They Promised Her the Moon." She is also a poet, singer, dancer, and mother. Through theatre, Anastasiia explores identity, resilience, and belonging, believing that telling stories in times of war and displacement is an act of courage and hope.

Karmen McNamara (she/they) is thrilled to return to Theatre Inconnu. She is a multi-award winning director, actor, and designer with over 30 years of experience creating collaborative, actor-centered work across western Canada. Favourite credits include *Queen Maeve* (Theatre Inconnu), *9 to 5* (SHP), *Cabaret* (Cappuccino), *White Christmas* (VOS), and *A Dictionary of Emotions in Wartime* (HUVI). Next up, Karmen is directing Narnia: *The Musical for Theatre al Dente*.

Richard Patterson started acting in theatre in Toronto 50 years ago. After Toronto Richard split his time between Edmonton and Victoria, getting to play Macduff and a tightrope walker challenging Niagara Falls (Blondin) on tour, and a pirate in *Pieces of Eight* and a Clown at the Citadel Theatre and on tour in California. Eventually Theatre Inconnu offered Richard some of the best characters he's ever had. Richard helps around Inconnu and is on the board, and is working with great friends.

David Roland - Formerly a soloist with the Berlin Ballet, Mr. Roland danced leading roles in the classics and works by Balanchine, Béjart, Van Manen, Nureyev, and Panov. His choreographic experience spans musicals, operas, dance theatre, original ballets, and Ballet Victoria's inaugural *Peter Pan*, *Alice in Wonderland*, and *Peter and the Wolf*. Presently 1st Character Dancer/Co-Founder of Ballet Étoile Canada.

Luke Stewart-Weston is a lighting designer and stage manager for community theatres around Victoria, as well as a student at Esquimalt High School. Previous design credits include *Hadestown* (Esquimalt High School); *Woman Against Gravity* (Victoria Fringe Festival); *Gold* (Victoria One Act Play Festival); *Send Me No Flowers*, and *An Inspector Calls* (Langham Court Theatre). Luke is excited to be collaborating with Andrea on their 8th design together! See their work next on *I'll Be Back Before Midnight* at Langham Court Theatre.

Kevin Stinson - It's a pleasure to work with Diana again on a thought-provoking Inconnu show. Previous sound and/or projection design/engineering here were *The Comeuppance*, *Queen Maeve*, *This Much I Know*, *Significant Other*, *Stupid Fucking Bird*, *Pepe*, *Witch*, *East of Berlin*, *Best of Friends*, *Dead Man's Cell Phone*, *Crumble*, *Trad*, *Age of Arousal*, *Bad Jews*, *If We were Birds*, I*n the Next Room* and *Kafka the Musical*. As an actor, I have appeared in Theatre Inconnu's productions of *Witch*, *If We Were Birds*, *Macbeth*, *The Comedy of Errors* and *Chantecler*. Watch for me onstage this December in Attitude Theatre's Sometimes *I Love You Always*.

Tessa Thompson has been a Victoria theatre creative for over a decade. Since graduation from CCPA, they have worked all over town from Oak Bay to William Head Prison, and everywhere in between. One of Tessa's favourite classes in school was stage combat, and is very honoured to put those skills into use as fight captain for Kintsugi. You can also find them this holiday season stage managing for the Sooke Harbour Players' *A Christmas Story*. Acting Credits include: *Paradise Lost*, *Yerma*, *West Side Story*, *Middletown*, *Working: the Musical* (CCPA)

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DEC 2 - DEC 19

Russian Troll Farm: A Workplace Comedy

by Sarah Gancher
directed by Kevin Eastman

Steve likes Masha; Masha likes Nikolai; and Egor just wants to win a microwave. It's another day at the office for the workers of St. Petersburg's infamous (real-life) Internet Research Agency, whose job is manipulating social media to advance Russia's agenda at home and abroad. Set in the lead-up to the 2016 U.S. presidential election, office comedy meets political satire in Sarah Gancher's shape-shifting examination of the power, seduction, and danger of a good story. A New York Times Critic's Pick

"an excellent job of showing us the reality-irreality fault line. Many of us don't want to remember 2016, or see the way it's echoed in our current election discourse. But Gancher insists on our deeper reflection, and makes us sit with our memories… a wild dreamscape comedy"

New Yorker

7:30 pm: Dec 2, 3, 4, 5, 9, 10, 11, 12, 16, 17, 18, 19
2 pm: Dec 5, 12, 19

Theatre Inconnu remains enthusiastically committed to inclusivity, and we strive to reflect the diversity of our community in our work. We welcome all prospective theatre artists and other volunteers to reach out to become involved in our activities!