

RECOVERIST THEATRE PROJECT

From being in recovery to *'becoming a recoverist'*

RECOVERIST THEATRE PROJECT

ARE YOU IN RECOVERY?

COMMITTED TO CHANGE?

GOT SOMETHING TO SAY?

Recoverist Theatre Project is a weekly theatre workshop where you can reclaim and rediscover your creative voice. Using theatre processes and techniques to explore themes generated from within the group, looking at **DEVISING, IMPROVISATION, ACTING TECHNIQUES, FORUM THEATRE, IMAGE THEATRE & WRITING MONOLOGUES**

RECOVERIST THEATRE

27 April - 29 June 2017

Every Thursday from 2-4 pm
10 Week project - 1 session per week

Action on Addiction

The Brink Café C.I.C
15-21 Parr Street
Liverpool L1 4JN
Tel 0151 703 0582

To secure your place please email
recoveristtheatreproject@gmail.com
07941 559410

Limited number of free places available

No previous experience needed

The act of theatre is utopian, for it is predicated upon the possibility of another way being possible. As such, it is a small act of resistance against right-wing politicians – in Britain, from Thatcher to Cameron – who insist that there is no alternative. In the ever-changing action of becoming, there is always an alternative. The changes that applied theatre might sponsor – be they personal, social or political – may not bring about the collapse of neo-liberalism at a stroke, but they can constitute an important contribution to what John Holloway (2010) terms the ‘cracks’ in capitalism – those fissures opened up to let the imagination bloom like wild flowers amid broken concrete.

Prentki, T. 2014:18

It is through the radical in performance that contemporary protest may be seen to have gained a potent ideological transgression, beyond subversion, beyond resistance – because in the liminal-liminoid action of performative protest may be found the very figure of new notions of freedom, equality and justice.

Kershaw, B. 1999: 124

Liberal artists work with communities to try to improve an individual's own life chances and perhaps try to improve aspects of the system; the radical practitioner on the other hand, understands the wider and deeper political context of the work and seeks ways of working with communities to challenge and change the systems that govern us.

Cohen-Cruz, J. 2005:91

Performance and activism are mutually constitutive because performance demands that we pay attention to the deep particularities of human action.

Madison, S. 2010:224

RECOVER IST MAN IFESTO

**WE ARE RECOVERISTS
AND WE ARE COMMITTED
TO SOLIDARITY
AND EQUALITY**

**WE ARE RECOVERISTS
AND WE ASK FOR
RESPECT AND
TOLERANCE**

**WE ARE RECOVERISTS
AND WE ARE DIVERSE
AND EVOLVING**

**WE ARE RECOVERISTS
AND WE ARE NURTURING
OUR VOICES**

**WE ARE RECOVERISTS
MOVING FORWARDS**

**TO FORGIVENESS AND
EDUCATION, TO FAMILY,
SINCERITY AND FREEDOM,
TO FRIENDSHIP AND
TO LOVE.**

I CAN'T, BUT WE CAN

The Recoverist Manifesto gives a voice to marginalised people that aims to dispel the stigmatising myths and legends associated with the condition by providing a counterblast that challenges current cliched misconceptions by reframing addiction as a health issue and recovery as a civil rights concern. Putting aside the culture of blame and shame by addressing the reader directly, the Manifesto suggests that addiction reflects the inequalities of contemporary life.

Dibbits, K. 2015 Manchester University



'The writing exercise really opened me up. It gave me a new release. I realised that creativity has to be in someone's life with addiction'.

Participant A





my
arse

SAVE OUR JOBS

Peace is tough
Jamie Reid
corporate
jump ship rat gallery

Time For Mag

FINANCIAL TIME
Confusion as Carney and Pöhl
struggle to clarify monetary policy

IMPOSSIBLE

Time For Mag

OUT OF THE DROSS
AND INTO THE AGE OF PIRACY

Disney
CORPORATE
SLAVERY

No War

Lie is Story
Lies

swastika

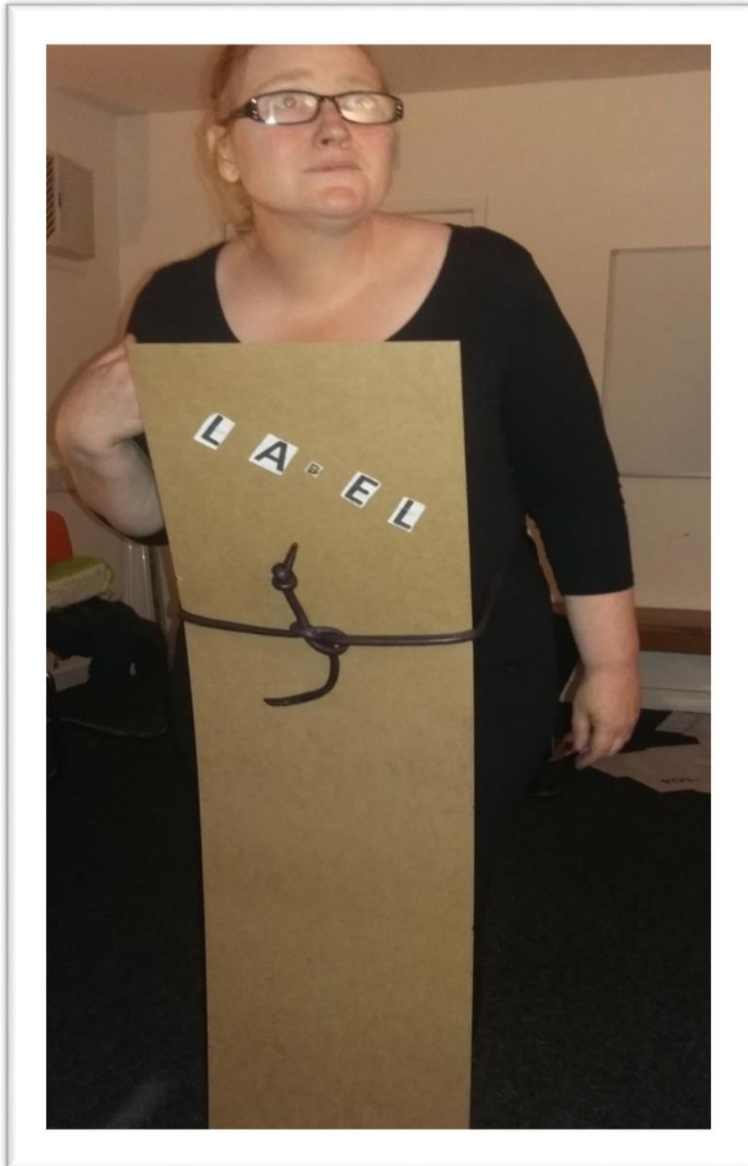
compass rose







RESTORATION



'I found it a cathartic experience. It helped me get my thoughts together about my identity, who I am, where I'm coming from. Not sure when that happened in the project, it just did. When we were 'confronted' with writing a monologue – it was very personal for me. That monologue was about me. I wanted to distance myself from it by creating that character, but it was all about me.'

Participant B

'There was a different outcome with this. I fulfilled something. I really got into it, the feeling. Especially using my own work, expressing what came from me. There's something special about that.'

Participant A

'I have found the whole approach really helpful – it's been therapeutic for me. I wanted to do it. I wanted to say those words. I'm going out of the house more, a lot more. It's changed my way of thinking. I feel much more positive and not so concerned about what other people think. I got a lot from the process.'

Participant B

'It became like a sort of forum, about the subject, which was recovery. We were four different manifestations of what it was and was to be like in recovery. Also we were learning 'hands-on' of what is actually involved in making theatre as an art-form. It was transformed into a show. It 'healed us' by becoming part of a show. It transformed the emotional and political state before we went into recovery. It changed it into something positive and progressive and useful.'

Participant C



Final show: 'Who Am I?' performed at The Florrie

...yet there is evidence all around us that applied theatre is needed more than ever before...it is needed because it can enable hitherto passive members or groups to transform themselves into active citizens.'

Prentki, T. 2009: 364

Contact:

Active Citizens Theatre Project

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