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MAY YOU LIVE IN EXCITING TIMES, OR
乱世出英雄, HEROES IN TROUBLED TIMES:
THEATRE SPACE, PANDEMIC, AND FUSION OF PERFORMANCE
ARTFORMS

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Ryerson Theatre

Kerr Hall
Architect Burwell R. Coon
1960-69

43 Gerrard St E, Toronto,
ON M5G 2A7, Canada.



Ryerson
Theatre



Ryerson
Theatre's
Main
Auditorium



Pavlo Bosyy
Set Design
for various
shows
performed at
Ryerson
Theatre

*You can't
Take it with
You*



Pavlo Bosyy
Set Design
for various
shows
performed at
Ryerson
Theatre

The Rover



Pavlo Bosyy
Set Design
for various
shows
performed at
Ryerson
Theatre

The Rover



Pavlo Bosyy
Set Design
for various
shows
performed at
Ryerson
Theatre

The Rover

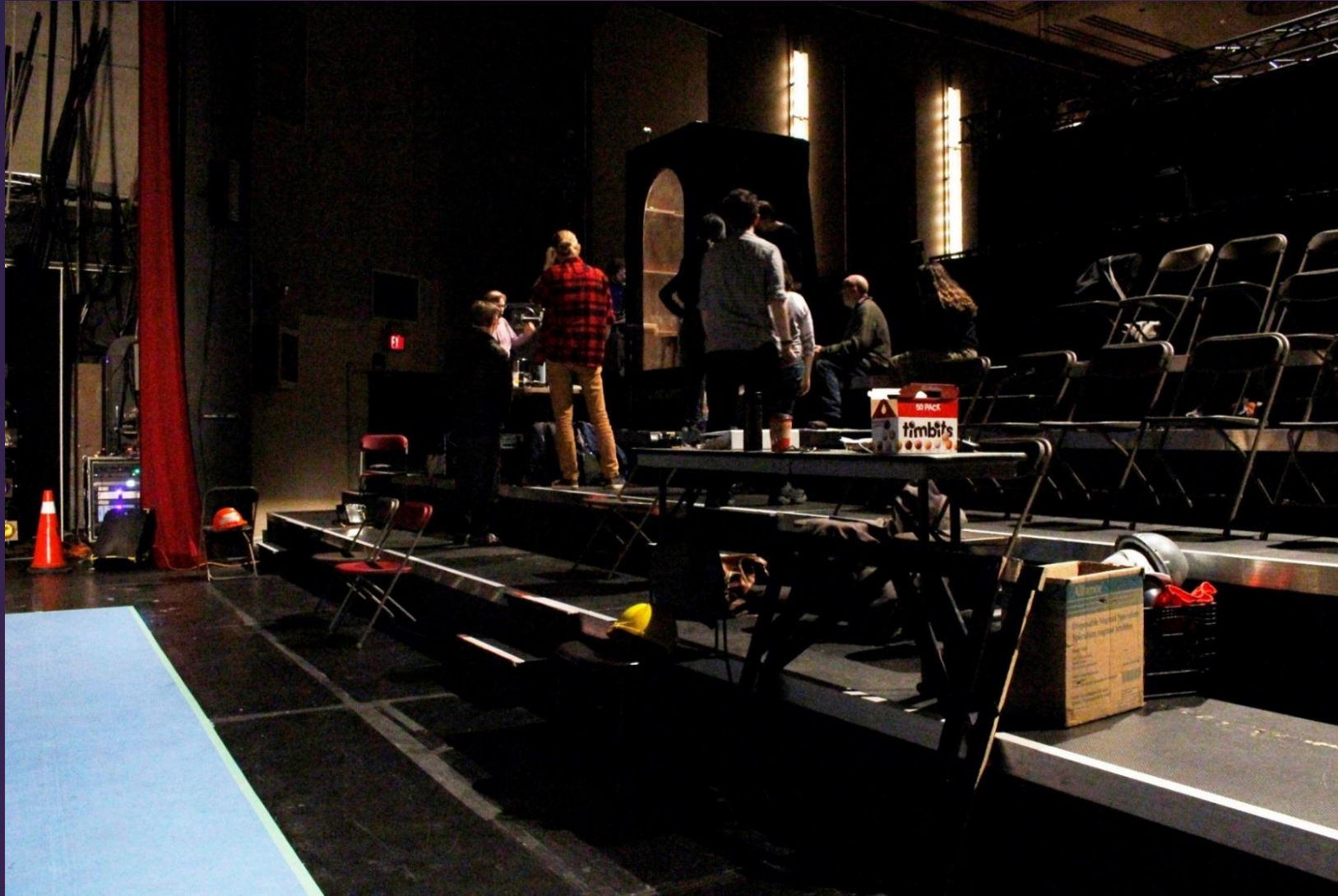


The ramps from
The Rover were
eventually
utilized for the
Spring Works
dance show

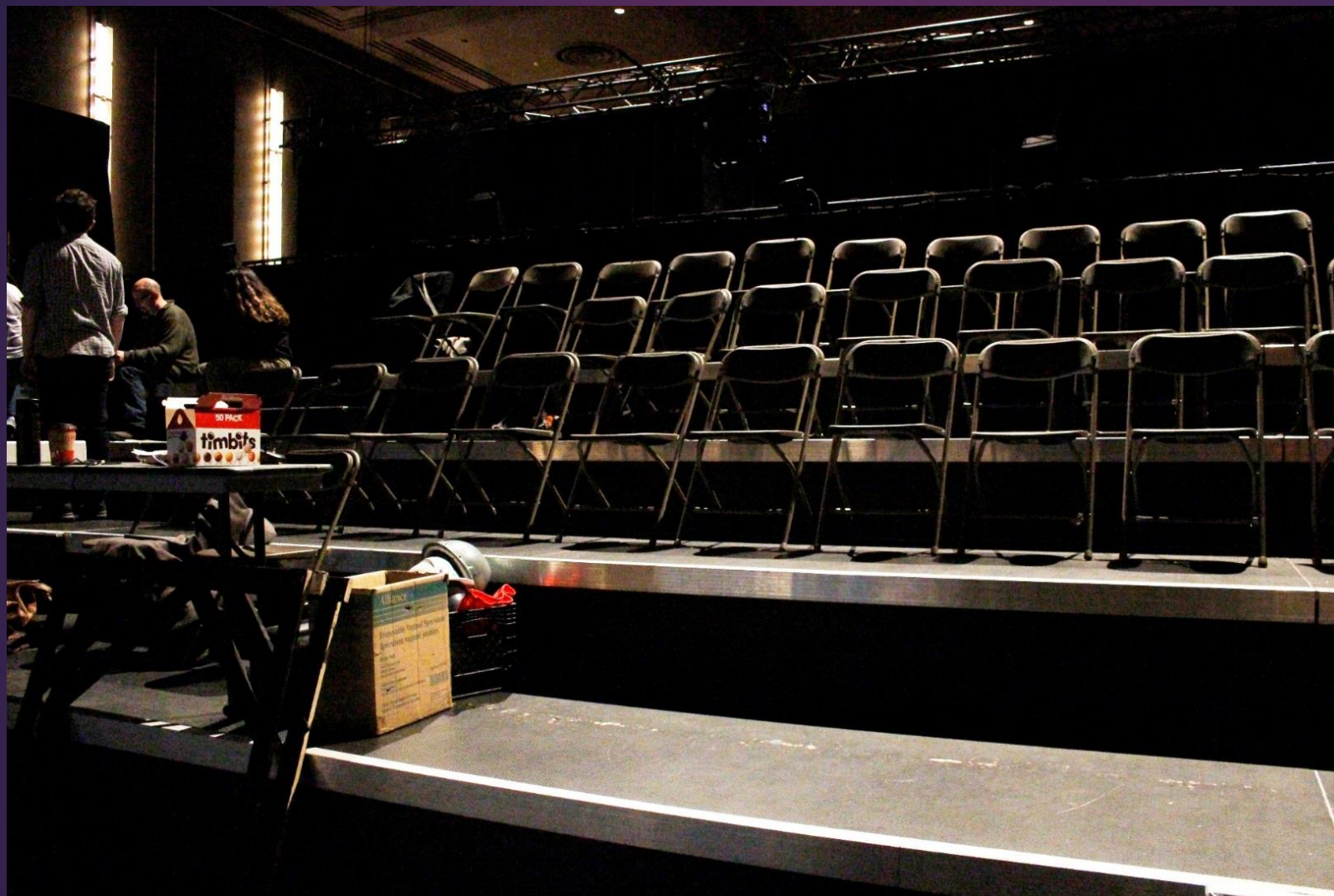


Pavlo Bosyy
Set Design
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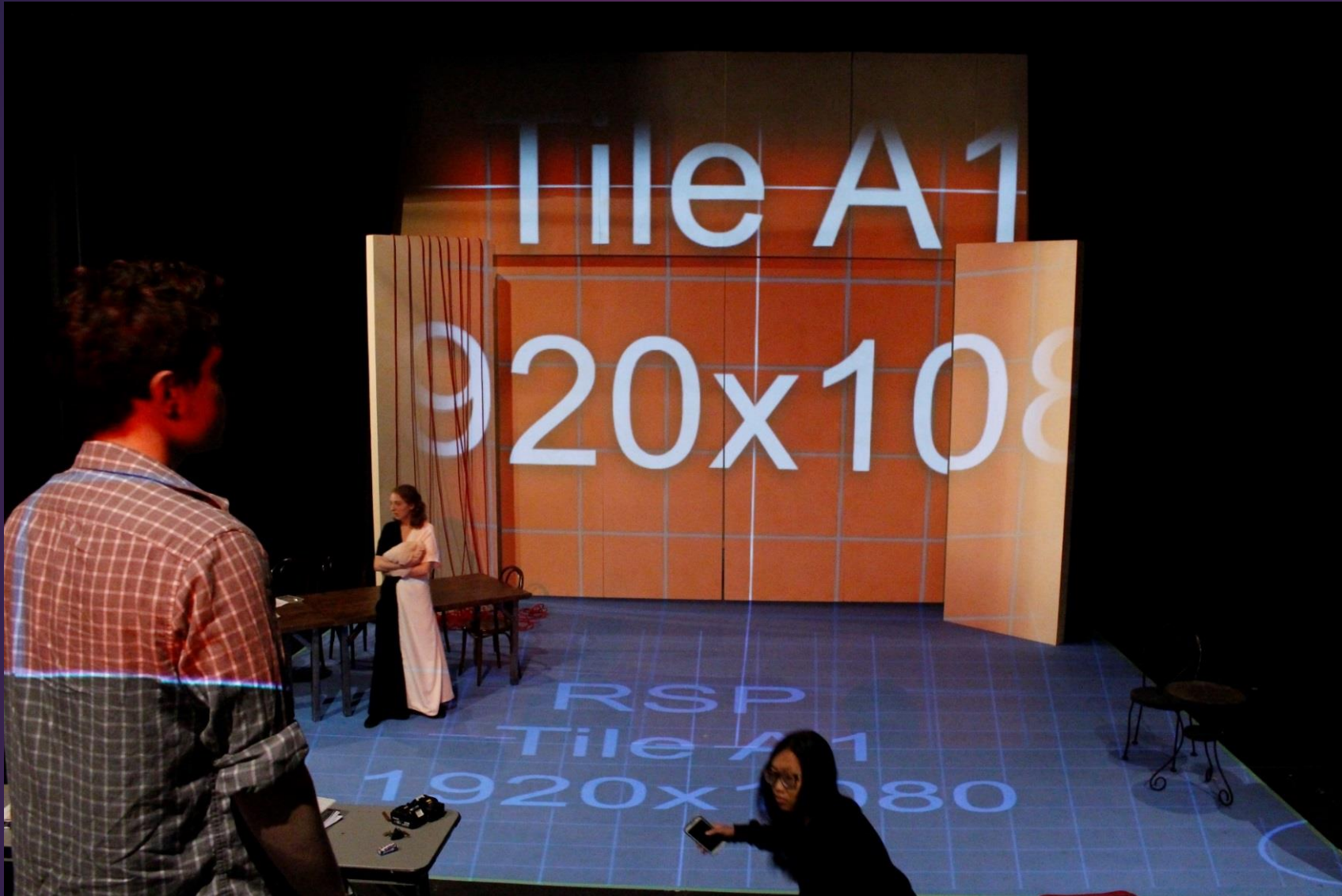
*Arranged
Marriage*



The Penelopiad + The Odyssey were performed in the reconfigured theatre now featuring the steeply raked audience seating for about 100 seats that we normally use for dance performances; the normal full capacity of the theatre is 1200 seats.



The small “island” of seating looked like it was floating above the ominously empty regular seats.



That helped
improve the
sightlines and
acoustics greatly



The Penelopiad

**by Margaret
Atwood**

**Ryerson School of
Performance
Ryerson Theatre, 2018**

**Performed in rotating
rep with *The Odyssey***

**Directed by Dragana
Varagic**

**Set Design by Pavlo
Bosyy**

**Costume Design by
Andrew Nasturzio and
Alessia Urbani**

**Lighting Design by
Amelia McCarthy
Blaine**

**Projection Design by
Anson Wong**

**Sound Design by Jeff
Bornstein**



The Penelopiad's script and Dragana Varagic's directorial vision asked for the Mediterranean warm feeling of sandstone and bright blue water accented by disturbing red lines of the string of Odysseus' bow. There were very specific requirements that came from the director: the table large enough to serve as the stage-within-the stage, as Odysseus' ship, or the Trojan Horse; the bungee cord instead of the ropes; and the particular way of weaving the symbolic shroud out of grosgrain ribbons.



My set design for *The Penelopiad* aimed to create the intimate indoor space of the nevertheless epic proportions matching the drama happening in Penelope's soul.



**The
Penelopiad**



*The
Penelopiad*



**The
Penelopiad**



The Odyssey

by Roland
Schimmelphennig

Ryerson School of
Performance
Ryerson Theatre,
2018

Performed in
rotating rep with
The Penelopiad

Translated and
Directed by Ross
Manson

Set Design by Pavlo
Bosyy

Costume Design by
Oshan Starreveld
and Katherine
Hounjet

Lighting Design by
Samantha Skynner

Sound Design by
Jeff Bornstein



Ross Manson's
staging of

The Odyssey

was influenced by
the Kigali
Genocide
Memorial Centre
in Rwanda, which
displays the dirty
blooded clothes
of the victims.

Also, he wanted
to use the
theatrical blood
carried on stage
on the feet of the
performers, which
would be leaving
the bloodied
footprints on the
initially pristine
white surface that
represents the
beach.



The set design for *The Odyssey* was informed by the symbolic meaning of the clothes and the blood as well as by the reconfigured theatre space.



The
Odyssey



The Odyssey - changeover to The Penelopiad

Ryerson School of
Performance
Ryerson Theatre, 2018
Performed in rotating rep
Photo by Pavlo Bosyy

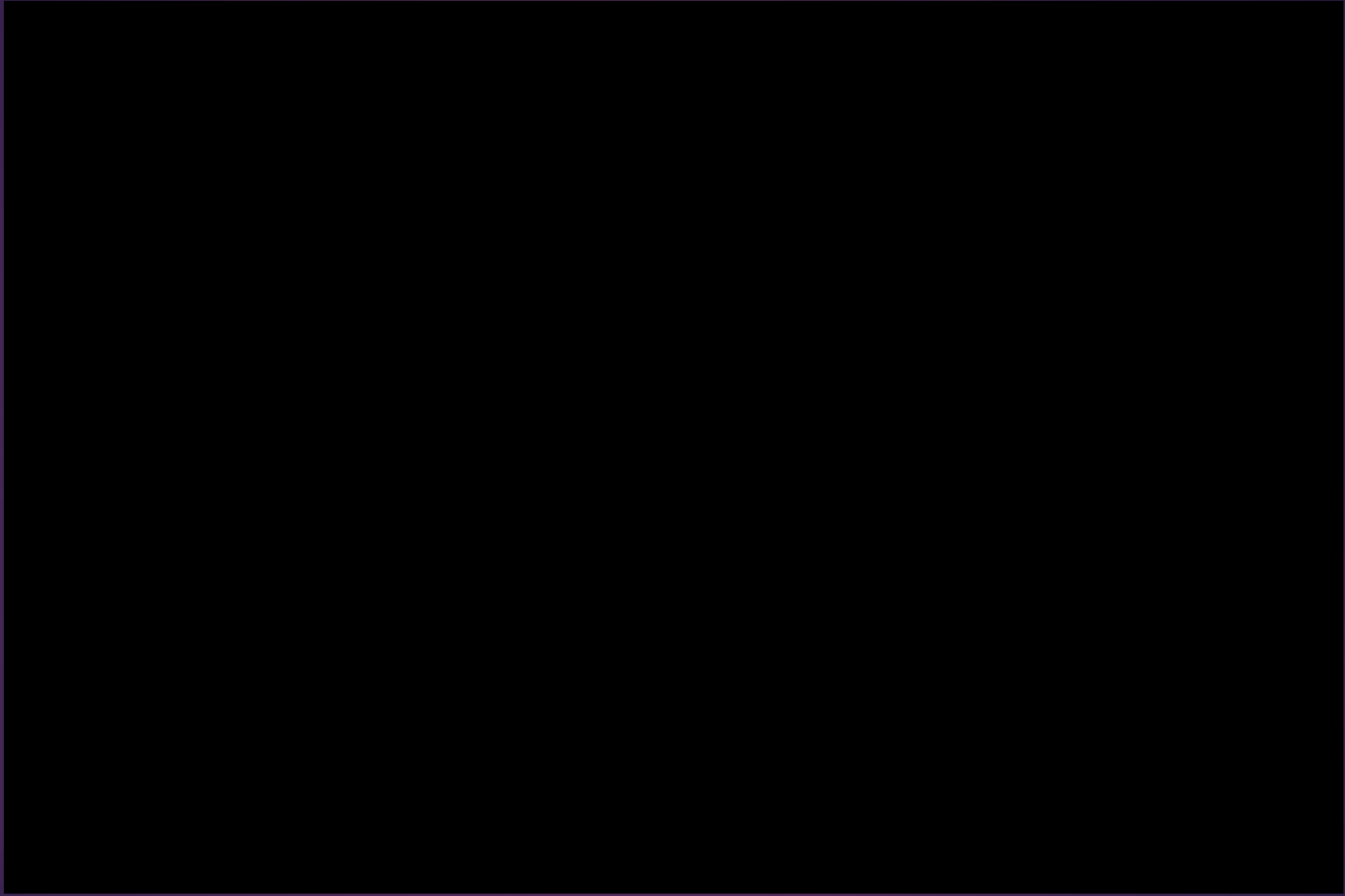
Using theatrical blood and performing the show in rep with *The Penelopiad* not only constituted numerous set change challenges but enriched experience of those audience members who attended both productions.



I admit that the **directorial** and design approach for *The Penelopiad + The Odyssey* fully belongs to the pre-COVID era. During the pandemic, contemplating a possible remounting of two shows, I realized that the new safety requirements for the audience members' distancing would rather encouraged utilizing almost the entire available auditorium space as opposed to the original idea of creating a small intimate seating unit. Now, since the pandemic-time social distancing requirements are lifted, we can experiment again with a more tight seating arrangements.



**Toronto
Metropolitan
University's
Student
Learning
Centre. The
School of
Performance's
new facility is
located in its
basement.**





Clown – 2015
performed at
the Abrams
Theatre in the
old building



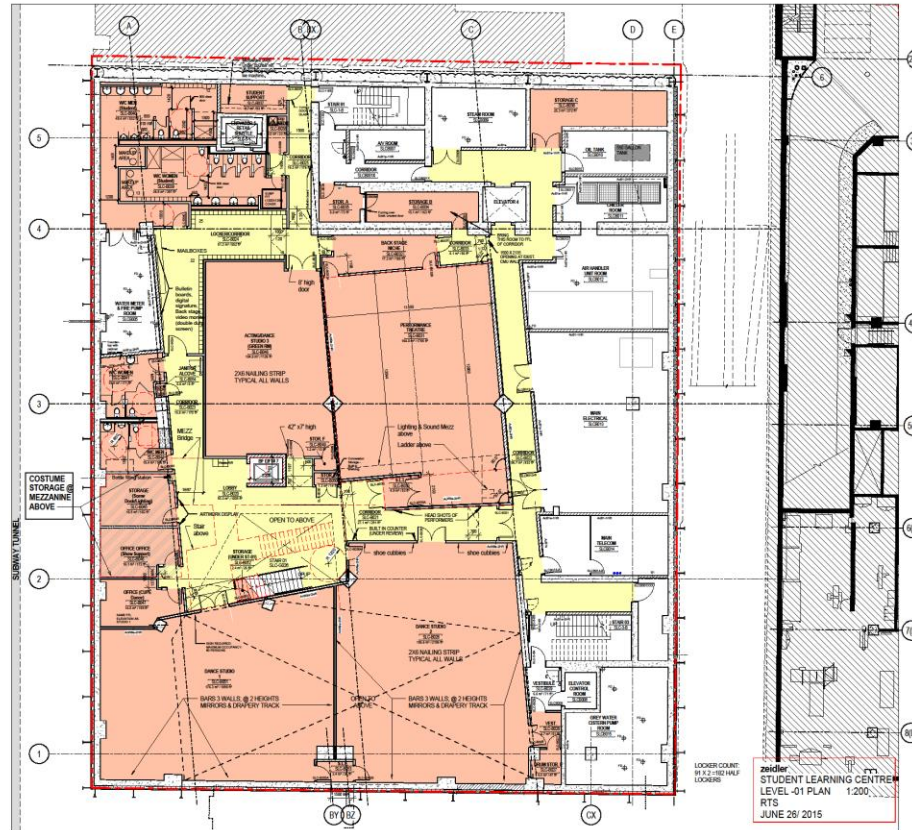
Balm in Gilead
performed at
the Abrams Theatre
in the old building



Suburban Motel and Filthy Rich
by George F. Walker
Directed by Marianne McIsaac and Tamara Vuckovic
Ryerson Theatre School, Toronto, 2015

Set Design by Pavlo Bosyy
Scenic Painting by Melissa Langis and Ace Oputu

Lighting Design by Michael Ahn
Costume Design by Elizabeth Kelly



Plan of the
new space



Clown – 2016
performed at
the Studio
Theatre in the
new building



Clown – 2018
performed at
the Studio
Theatre in the
new building



**Goldoni's
*The Venetian
Twins*
rehearsed at
the Studio
Theatre in the
new building**



The Seventh Seal
by Bergmann
performed at
the Studio
Theatre in the
new building





The Women
by
Clare Boothe Luce
performed at the Studio Theatre
in the new building



A rehearsal
at one of the
new dance
studios



EnChoreo – 2017
performed in one
of the new dance
studios



**Love &
Information,
2020**



**Love &
Information,
2020**



Clown - 2020



Choreographic Film Festival, 2021



Choreographic Film Festival, 2021



Hookman,
2022, photo by
Dahlia Katz



Hookman,
2022, photo by
Dahlia Katz