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.