



The REVOLUTIONISTS

by Lauren Gunderson

Directed by Lauren Love

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CAST

Olympe de Gouges.....Angela DiMarco*
Charlotte CordayVictoria Austin
Marie-Antoinette..... Helen Harvester
Marianne Angelle..... Amanda Kemp

DESIGN TEAM

Director Lauren Love
Scenic Design Jordanna Averett
Costume DesignCharlotte Darling
Wig and Hair Design.....Matthew Michael
Lighting DesignOlivia Burlingame
Sound Design L.M. Attea
Properties Design.....Bonnie Reese
Fight & Intimacy Consultant.....Alyssa Kay

PRODUCTION TEAM

Stage Manager..... Richard Wheeler
Assistant Stage Manager Tommy McGee
Master Electrician Rob Taylor
Scenic Charge Artist..... Gerald B. Browning
Lightboard OperatorPercy Wait
Wardrobe Manager Bonnie Reese
Carpenters..... Ethan Bujeaud, Nick Price

TIME AND PLACE

Paris, The Reign of Terror (1793)

RUNTIME

2 hours with one 20 minute intermission

Special Thanks to Theater22 and Mask Designer Cole Hornaday for the creation of the "Fraternite" masks, and to the volunteer costume crew for The Revolutionists: Sue Medeiros, Sue Woods, Megan Garvey, Mary Nagel, Vicki Steigner, Elyette Millar, and Kit.

*Appearing through an Agreement between this theatre, Harlequin Productions, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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DIRECTOR'S NOTES

Lauren Gunderson's exuberant, trenchant, imaginative work, *The Revolutionists*, contributes mightily to a contemporary cultural moment in which feminist artists are bringing decades of theoretical critique into the zeitgeist through dynamically entertaining projects. I am thrilled to be working with this talented cast and production team on a play that so delightfully and thoughtfully engages those feminist ideals and that also propose theatrical practice as a feminist praxis. In both its unique structures and its interweaving stories of four fierce women, *The Revolutionists*, pushes against traditional boundaries and crystallizes women's strengths into a diamond of collective, enduring power.



In my view, Gunderson, and other contemporary feminist artists, are reminding audiences these days that intersectional humanitarianism is at the core of feminist thought and activism. Patriarchy, white supremacy, and classism are constructs that existed in 1793 just as they persist in 2023 and their consequences for women, people of color and other marginalized people are devastatingly real. Feminist theatre, with *The Revolutionists* as exemplary, seeks to expose and dismantle these entwined systems' oppressive structures.

Directing this smart and moving play has given me a sense of continuity and solidarity with the feminist theatre theorists and artists who mentored me and the students and artists to come. Gunderson forges her own connection with historical feminist and playwright, Olympe de Gouges who lived before and during the French Revolution, and who wrote novels, plays and treatises advocating for women's rights, standing against slavery in the colonies, and opposing violence. Stirring controversy with her plays and her pamphlets, de Gouges was arrested for arguing against the violent bloodshed she saw as threatening the opportunity to create a true people's republic for all.

In *The Revolutionists*, Gunderson imagines de Gouges trying to infuse her art with ideas and passions and alliances among women strong enough to resist authoritarian extremism and express the fullness of women's stories as an antidote. The contemporary playwright gives witness, through creating a story about de Gouges that centers the courage and value of the feminist/activist/theatre maker's work. Not only does *The Revolutionists* insist on the possibility of women making change for the better of everyone, it acts out their struggle and finally concludes that the theatre itself has a crucial role to play in imagining and creating a better world - a world in which democracy is practiced actively

by a truly free and dynamically diverse citizenry.

As a poet of theatrical languages as well, Gunderson expertly deploys humor and pathos, playful language and striking images and soundscapes, to implore us to entertain new ways of seeing through the lenses of history and sisterhood. Unlike the extremists who through their Reign of Terror destroy the revolution from within, the ferocious women in *The Revolutionists* inspire us to move forward.

The idea of diverse individuals taking collective action in response to oppressive circumstances is just as relevant today as it was in 1793. It is one of the most powerful themes of *The Revolutionists*. As Olympe de Gouges forges her own solidarity with Marianne Angelle, Haitian freedom fighter; Charlotte Corday, Marat assassin; and Marie Antoinette, um...Queen; we hope you'll reflect on your own power and powerful collaborators and imagine changing the world for the better.

– Director Lauren Love

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ABOUT THE PLAYWRIGHT



Lauren Gunderson

Lauren is one of the most produced playwrights in America since 2015 topping the list thrice including 2022/23. She is a two-time winner of the

Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, the winner of the Lanford Wilson Award and the Otis Guernsey New Voices Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU's Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. Her play

The Catastrophist, about her husband virologist Nathan Wolfe, premiered digitally in January 2021. She co-authored the Miss Bennet plays with Margot Melcon, and *The Half-Life of Marie Curie* premiered off-Broadway and at Audible.com. Her work is published at Playscripts (*I and You*; *Exit Pursued By a Bear*; *The Taming and Toil And Trouble*), Dramatists Play Service (*The Revolutionists*; *The Book of Will*; *Silent Sky*; *Bauer, Natural Shocks*; *The Wickhams* and *Miss Bennet*) and Samuel French (*Emilie*). Her picture book *Dr Wonderful: Blast Off to the Moon* is available from Two Lions/Amazon. She is the book writer for musicals with Ari Afsar (*Jeannette*), Dave Stewart and Joss Stone (*The Time Traveller's Wife*), Jorjah Kwamé (*Sinister*), Kait Kerrigan and Bree Lowdermilk (*Justice and Earthrise*), and Kira Stone (*Built for This*). She is a board member of The Playwrights Foundation. LaurenGunderson.com



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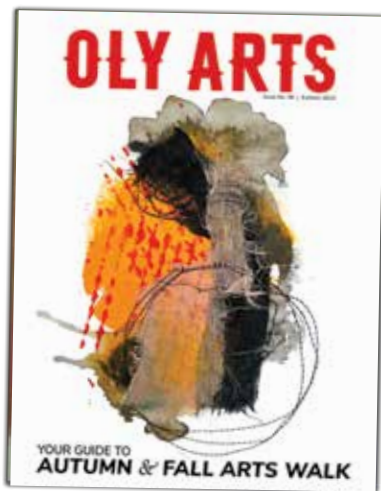
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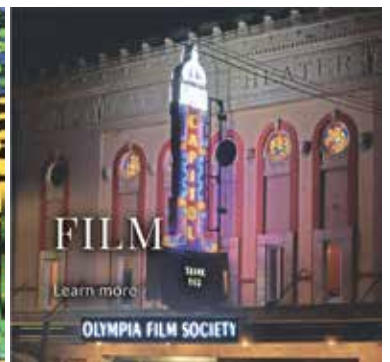
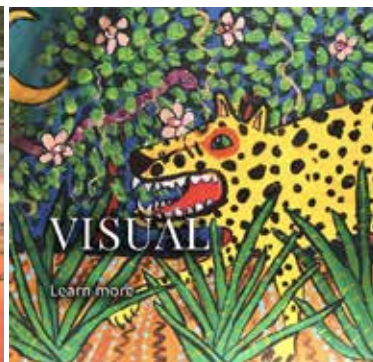
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THE REVOLUTIONISTS

CAST



Angela DiMarco* (she/her)
- *Olympe de Gouges*

Angela DiMarco was last seen at Harlequin as Ruby DeLeoni in *Building Madness* and *August: Osage County*. Angela was born and raised in the PNW and has been acting on stage and screen for 37 years. Other theaters include; Village Theatre (*The Importance of Being Earnest*, *The Foreigner*, *Crimes of the Heart*), Seattle Rep (*Boeing Boeing*), ReAct (*Closer*, *Angels in America*), Seattle Public Theatre (*Christmastown*), ArtsWest (*Reasons to be Pretty*), Book-It Repertory (*Mrs. Caliban*, *Sense & Sensibility*). When not performing, Angela and her husband teach at their Mighty Tripod Acting Studio, helping actors empower their art. Angela recently filmed in Tuscany, Italy as the leading role in the TV Pilot, *A Broad Abroad*. UP NEXT: *Beautiful: The Carole King Musical* as Genie. Angela sends Mighty Love to her husband David, her Moms, Grandma and Bruno.



Victoria Austin (she/her)
- *Charlotte Corday*

Born into a family of entertainers and artists, Victoria has been performing since she learned to walk. She studied theater at Cornish College of the Arts with recent local performances in Olympia Little Theater's *One Slight Hitch* and *One Christmas Eve*. She has also been a member of Standing Room Only Theater Company for over 20 years. *The Revolutionists* marks Victoria's debut at Harlequin Productions and she couldn't be more thrilled to perform for you on this stage.



Helen Harvester (she/her)
- *Marie-Antoinette*

Helen has performed in 14 previous roles at Harlequin over the past 12 seasons, including Hedda Gabler in *Hedda Gabler*, Maggie the Cat in *Cat on a Hot Tin Roof*, and most recently Gwen Gladwell in this season's *Building Madness*. Regionally, she has also performed with Centerstage, Taproot Theatre, Book-It, and BPA. A former Fulbright scholar, she holds a BA in Drama from Vassar College, an MA from the Boris Shchukin State Theatre Institute in Moscow, Russia, and is currently the Marketing and Communications Director for Harlequin.



Amanda Kemp (she/her)
- *Marianne Angelle*

Amanda is thrilled to have the chance to work at Harlequin again, the first time being as Peggy in *The Women*. A Shakespeare girl at heart, Amanda is often seen on stage playing roles such as Beatrice in *Much Ado About Nothing*, Rosalind in *As You Like It* or Helena in *A Midsummer Night's Dream*. When not on stage, you can see Amanda being featured in projects her friends create like the short films *Tetrahedron* or *Burrito Bride*, as well as supporting local businesses with commercials by the Thurston County United Way and Sophie's Scoops. Amanda loves the arts in all fashions and is so very grateful to have the support of people like you who help make dream roles happen.



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THE REVOLUTIONISTS

DESIGN TEAM

Lauren Love (she/her) - Director

Lauren Love is Theatre Professor and Artistic Director of the South Puget Sound Theatre Collective at SPSCC. She holds a BA in Theatre and Communications from the University of Wisconsin-Green Bay; an MFA in Acting from the University of Wisconsin-Madison; and a Ph.D. in Theatre History and Theory from the University of Minnesota-Twin Cities. In Chicago, Lauren worked in several off-Loop venues as an actor, writer, director, and acting coach and co-founded Theatre Praxis with her spouse, L.M. Attea. During her tenure at SPSCC, Lauren has directed: *Cloud 9*, *Neighborhood 3: Requisition of Doom*, *Bat Boy, the Musical*, *Goodnight Desdemona (Good Morning Juliet)*, *The Glass Menagerie*, *Angels in America: Parts 1 & 2*, [title of show], and *Sunday in the Park with George*.

Jordana Averett (she/her) - Scenic Design

Jordana is a South Puget Sound based maker and theater creative. She's had the pleasure of working with the SPSCC Theatre Collective, Olympia Family Theater, Harlequin, Olympia Little Theater, and String and Shadow as a stage manager, board op, set/properties/puppet designer, and as a scenic artist – it'd be an understatement to say she is passionate about all things behind-the-scenes! Infinite love and appreciation to Danny.

Charlotte Darling (she/her) - Costume Design

Charlotte is thrilled to be working with Harlequin Productions again, exercising her love of costuming and historical clothing. As a costume designer, Charlotte has several credits with SPSCC: *Sunday in the Park with George*, *Far Away*, *The Moors*, and *Eurydice*. As an actor, previous roles include Crystal Allen in *The Women* and Judy Denmark/Ginger DelMarco in *Ruthless* (Harlequin Productions), Hope Caldwell in *Urinetown* (SMU), Sally Bowles in *Cabaret* (CCC), and Elizabeth Benning in *Young Frankenstein* (BOP).

Matthew Michael (he/him) - Wig and Hair Design

Matthew has slowly been entering the world of hair design for theatrical productions. Having been a hairstylist for 15 years, he found that his passion for hair translated well to the stage. His designs were last seen on the Harlequin stage in this season's *Building Madness*. Matthew recently directed *Tuck Everlasting* at the Evergreen Playhouse, and also designed hair for that production. He has done design work on *Beauty and the Beast*, *Steel Magnolias*, *Next to Normal*, *Rebel Without a Cause*, *One Flew Over the Cuckoo's Nest*, *Evita*, *Scrooge*, and *White Christmas*. He is excited for this opportunity to work on *The Revolutionists* with Harlequin and looks forward to future endeavors with the company.

Olivia Burlingame (she/her) - Resident Lighting Designer

Olivia is grateful to be designing for Harlequin once again. Olivia has designed in Olympia for the last ten years. Some favorites include *Hundred Days*, *Hedwig and the Angry Inch*, *Man of La Mancha*, *Little Shop of Horrors*, *Equivocation*, and *On the Verge*. Olivia graduated from Central Washington University with a BFA in Theater Design and Technology. She has also worked with Tacoma Opera, Theater Artists Olympia, Olympia Family Theater, Tacoma Arts Live, SMU, SPSCC, and Seattle Children's Theater. Olivia is a proud member of the Cowlitz Indian Tribe. Thank you to all her friends and family!

L.M. Attea (she/they) - Sound Design

Laurie grew up in New York, lived in the Midwest, and is now enjoying life in the PNW. She holds a BA in English and Dramatic Arts, an MFA in Directing, and an AA in Multi-Media and Video Production. She was a co-founder and Managing Director of a summer arts festival before moving to Olympia. She is a Video Editor and Sound/Projection Designer and has designed sound and projections for productions in the Midwest and PNW, including SPSCC Theatre Collective, Harlequin Productions, and OLT.

Bonnie Reese (she/her) - Properties Designer

The Revolutionists is Bonnie's debut as Properties Designer at Harlequin Productions. Bonnie has always loved live theater and being on stage. Along with Properties Design, she has enjoyed set building, performing, light board operation, and assistant stage managing. Bonnie had the pleasure of assisting in a Properties Internship for *Building Madness* (Harlequin Productions). Some of her favorite shows she has Property Designed include *Sunday in the Park with George* (South Sound Community College), *Nyx and the Long Night* (Olympia Family Theater), and *The Girl who Swallowed a Cactus* (Olympia Family Theater), she is looking forward to many more productions to come. She would like to thank those closest to her for their love and support, in giving her the confidence to reach into her soul and live her dreams, and especially to those who gave her the opportunities to show her talents in this beautiful and magical world of live theater.

Alyssa Kay (she/her) - Fight and Intimacy Consultant

Alyssa has worked with Harlequin Productions many times over the past seven years as both an actor and choreographer. Recent stage combat and intimacy choreography credits for Harlequin include *Falsettos*, *Building Madness*, *Ken Ludwig's Baskerville*, *Fun Home*, *This Flat Earth*, *Sovereignty*, *Murder for Two*, *The Highest Tide*, *Man of La Mancha* and *Blackbird*, as well as shows at Seattle Rep, Book-It Repertory, Wooden O, Off-Road Shakespeare, InD Theatre, and elsewhere. Alyssa is also a freelance teaching artist, Advanced Actor Combatant with the Society of American Fight Directors, and co-founder of the PNW Theatrical Intimacy collective. Much love to her husband Fox and baby Wilder. www.alyssakay.net

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THE REVOLUTIONISTS

PRODUCTION TEAM

Richard Wheeler (he/him) - *Stage Manager*

Richard (Quinault Nation) studied theater at Grays Harbor Community College. He has played the title role in *The Miser* and George Spelvin in *The Actor's Nightmare*, by Christopher Durang. Richard has worked as Light Board Operator, Assistant Stage Manager and ensemble actor for Capital Playhouse, Stage Manager for Olympia Family Theater and TAO and Assistant Stage Manager for Animal Fire Theater. He is currently a theater technician (Lightboard Operator, Sound FX and Video Operator) for Harlequin, where he has also worked on props, and as an ASM, Stage Manager and Spotlight Operator. He is excited and proud to be a part of the production crew for *The Revolutionists*.

Tommy McGee (he/him) - *Assistant Stage Manager*

Tommy is ecstatic to be Assistant Stage Manager for Harlequin once again. Tommy has been working with Harlequin since 2016 as has been on the backstage of Harlequin doing everything from spotlight, to sound cues, to assistant stage managing. When Tommy is not backstage at Harlequin, he can be found indulging in his hobbies of writing and creating culinary delights.

Gerald B. Browning (he/him) - *Scenic Charge Artist*

Gerald has painted eleven productions for Harlequin and served as Properties Designer for fifteen shows, most recently designing for *Building Madness* and *A Christmas Carol* (2022). At Harlequin, he has appeared in *Until the Flood*, *The Highest Tide*, *Love and Information*, *The 1940's Radio Hour*, and *The Love List*. Local and regional acting credits: Seattle Shakespeare Company, Taproot Theatre, SecondStory Rep, Seattle Musical Theatre, Mt. Baker Theatre, Interplayers Theatre, Theater at Monmouth (ME), Seaside Repertory Theatre (FL), DC's Keegan Theatre (Helen Hayes Award nomination), the Smithsonian, and Kennedy Center. Gerald is also a director, scenic designer, dialect coach, and writer. He's written national commercials and videos for commercial clients, been the recipient of a multi-year playwriting grant, and has two screenplays in development with an Academy Award-winning producer. He holds a Master's Degree (Directing) from the Chicago College of the Performing Arts at Roosevelt University and is currently the Production Coordinator for Harlequin.

Perseus (Percy) Wait (he/they) - *Lightboard Operator*

Percy is a part-time theatre technician and actor. They have previously worked with Harlequin Productions as a lightboard operator for *Building Madness*, spotlight operator for *A Christmas Carol*, Asst Stage Manager for *Falsettos*, and worked at the Capitol Theatre for traveling productions (*Hairspray*, *Jersey Boys*, *Spongebob The Musical*) on the wardrobe, carpentry, and electrical team. They also designed costumes for and acted in *Reese Sigman Is Lying Completely Still*, an original musical produced at Central Washington University, where Percy studied Anthropology and Museum Studies. They are excited to be working on *The Revolutionists*.



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WHO ARE THE REVOLUTIONISTS?



Olympe de Gouges

Playwright and Political Activist

Best known for her Declaration of the Rights of Woman and of the Female Citizen and other writings on women's rights and abolitionism.

Gouges began her prolific career as a playwright in Paris in the 1780s. A passionate advocate

of human rights, she was one of France's earliest public opponents of slavery. Her plays and pamphlets spanned a wide variety of issues including divorce and marriage, children's rights, unemployment and social security. Gouges welcomed the outbreak of the French Revolution but soon became disenchanted when equal rights were not extended to women. In 1791, in response to the Declaration of the Rights of Man and of the Citizen, she wrote the Declaration of the Rights of Woman and of the Female Citizen in which she challenged the practice of male authority and advocated for equal rights for women. In that pamphlet she expressed, for the first time, her famous statement:

"A woman has the right to mount the scaffold. She must possess equally the right to mount the speaker's platform."

This was followed by her *Contrat Social* proposing marriage based upon gender equality.

As the Revolution progressed, she became more and more vehement in her writings. Her poster "The Three Urns, or the Salvation of the Fatherland, by an Aerial Traveller of 1793", led to her arrest. Olympe decreed in this publication that:

"Now is the time to establish a decent government whose energy comes from the strength of its laws; now is the time to put a stop to assassinations and the suffering they cause, for merely holding opposing views. Let everyone examine their consciences; let them see the incalculable harm caused by such a long-lasting division...and then everyone can pronounce freely on the government of their choice. The majority must carry the day. It is time for death to rest and for anarchy to return to the underworld."

That piece demanded a choice among three potential forms of government: the first, a unitary republic, the second, a federalist government, or the third, a constitutional monarchy. The problem was that the law of the revolution made it a capital offense for anyone to publish a book or pamphlet that encouraged reestablishing the monarchy.

On 3 November 1793 the Revolutionary Tribunal sentenced her to death and she was executed for seditious behavior and attempting to reinstate the monarchy.



Charlotte Corday

Assassin

A figure of the French Revolution who assassinated revolutionary and Jacobin leader Jean-Paul Marat on 13 July 1793.

Born in Normandy to a minor aristocratic family, Corday was a resident of Caen and a sympathizer of the Girondins, a moderate

faction of French revolutionaries in opposition to the Jacobins. She held Jean-Paul Marat responsible for the September Massacres of 1792 and, believing that the Revolution was in jeopardy due to the more radical course the Jacobins had taken, decided to assassinate Marat.

On 13 July 1793, having traveled to Paris and obtained an audience with Marat, Corday fatally stabbed him with a knife while he was taking a medicinal bath. Marat's assassination was memorialized in the painting *The Death of Marat* by Jacques-Louis David. Corday was immediately arrested, found guilty by the Revolutionary Tribunal and on 17 July 1793, four days after Marat's death, executed by the guillotine on the Place de Grève. In 1847, writer Alphonse de Lamartine gave Corday the posthumous nickname *l'ange de l'assassinat* (the Angel of Assassination).

Jacobin leaders had her body autopsied immediately after her death to see if she was a virgin. They believed there was a man sharing her bed and the assassination plans. To their dismay, she was found to be a virgin.

Corday's act transformed the idea of what a woman was capable of, and to those who did not shun her for her act, she was a heroine. André Chénier wrote a poem in honor of Corday. This highlighted the "masculinity" possessed by Corday during the revolution.

Virtue alone is free.

Honor of our history,

Our immortal opprobrium lives there with your glory,

Only you were a man, and avenged the humans.

And we, vile eunuchs, a cowardly herd without a soul,

We know how to repeat a few complaints from a woman,

But the iron would be heavy in our feeble hands.

WHO ARE THE REVOLUTIONISTS?



Marianne Angelle

Spy

Fictional character based on many historical figures who fought a successful insurrection by self-liberated slaves against French colonial rule in Saint-Domingue, now the sovereign state of Haiti. The revolt began on 22 August 1791, and ended in 1804 with the former colony's

independence. It involved black, biracial, French, Spanish, British, and Polish participants—with the ex-slave Toussaint Louverture emerging as Haiti's most prominent general. The revolution was the only slave uprising that led to the founding of a state which was both free from slavery (though not from forced labour) and ruled by non-whites and former captives. The successful revolution was a defining moment in the history of the Atlantic World and the revolution's effects on the institution of slavery were felt throughout the Americas. The end of French rule and the abolition of slavery in the former colony was followed by a successful defense of the freedoms the former slaves had won, and with the collaboration of already free people of color, of their independence from white Europeans.

The revolution was the largest slave uprising since Spartacus' unsuccessful revolt against the Roman Republic nearly 1,900 years earlier, and challenged long-held European beliefs about alleged black inferiority and about slaves' ability to achieve and maintain their own freedom. The rebels' organizational capacity and tenacity under pressure inspired stories that shocked and frightened slave owners in the hemisphere.



Marie Antoinette

Queen

The last queen of France before the French Revolution. She was born an Archduchess of Austria, the youngest daughter of Empress Maria Theresa and Emperor Francis I. She became dauphine of France in May 1770 at age 14 upon her marriage to

Louis-Auguste, heir apparent to the French throne. On 10 May 1774, her husband ascended the throne as Louis XVI and she became queen.

Marie Antoinette's position at court improved when, after eight years of marriage, she started having children. She became increasingly unpopular among the people, however, with the French libelles accusing her of being profligate, promiscuous, allegedly having illegitimate children, and harboring sympathies for France's perceived enemies—particularly her native Austria. The false accusations of the Affair of the Diamond Necklace damaged her reputation further. During the Revolution, she became known as Madame Déficit because the country's financial crisis was blamed on her lavish spending and her opposition to the social and financial reforms of Turgot and Necker.

Several events were linked to Marie Antoinette during the Revolution after the government had placed the royal family under house arrest in the Tuileries Palace in October 1789. The June 1791 attempted flight to Varennes and her role in the War of the First Coalition had disastrous effects on French popular opinion. On 10 August 1792, the attack on the Tuileries forced the royal family to take refuge at the Assembly, and they were imprisoned in the Temple Prison on 13 August. On 21 September 1792, the monarchy was abolished. Louis XVI was executed by guillotine on 21 January 1793. Marie Antoinette's trial began on 14 October 1793; she was convicted two days later by the Revolutionary Tribunal of high treason and executed, also by guillotine, at the Place de la Révolution.

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If you have a friend or family member in the cast with whom you wish to visit, please wait in the lobby following the performance where your person will find you. Notes, flowers, gifts and messages may be sent backstage through the House Manager.

Children & Youth

Please help us avoid disruptions that may affect others' enjoyment and the actors' performance. Disruptive children should be escorted to the lobby. No babes in arms, please. Some productions may not be appropriate for younger children, though discretion is left to the parent. Please call the Box Office with any questions concerning a play's content.

Late Seating

Latecomers will be seated in the Gallery at the back of the house, which provides a good vantage point with a minimum of disturbance. An usher will direct you to your seat at an appropriate break or at intermission. If you leave the house during the performance and return, please watch from the Gallery until an usher can direct you to your seat.

IN THE GALLERY

MARINE ZULOYAN

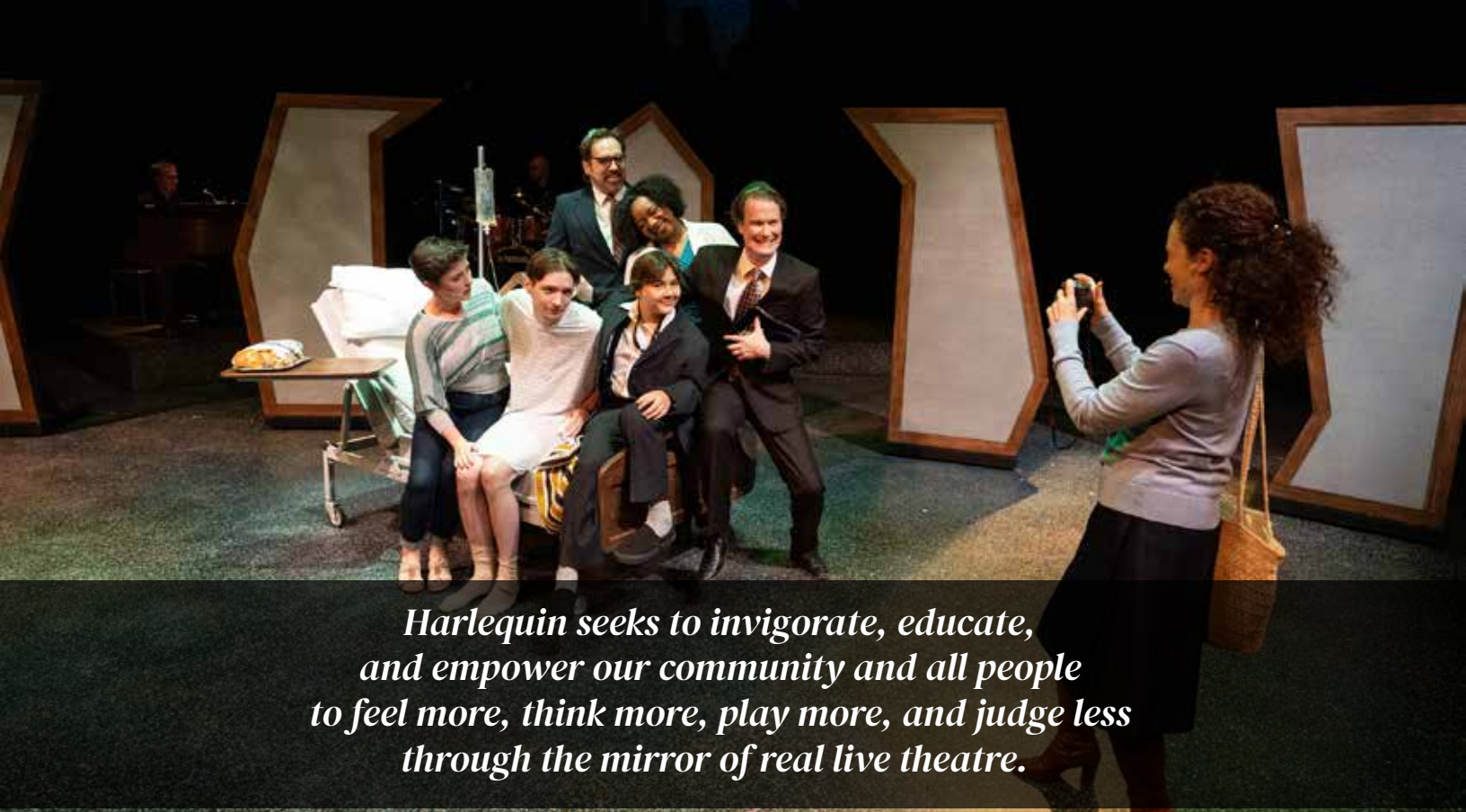
To me, an artwork is about feelings and emotions but it must be genuine! By genuine, I mean every single dot has been created by you. Your work represents who you are and it shows the path of your life. It has its soul and it breathes. It starts in your heart, goes through your mind and comes out through your hand onto the blank surface of canvas. Your work reflects your feelings and thoughts, created stories, imagined characters and places, where all the magic develops. Then you go on to the next step, working with colours, applying multiple layers of paint that blends into each other, giving you work some depth, lights, shadows. You hold your dialogue with your created characters while the story goes on until you have something to tell. When you run out of words and you have said everything, the story is complete and so is your work. Then you sign, date and name your newborn painting.

Marine Zuloian was born and raised in Armenia, studied at the Faculty of Fine Arts at Yerevan State University of Education. In 1997, she moved to Canada, where she worked and exhibited her works in many galleries in Montreal and Toronto. In 2019, she moved to Seattle, Washington with her family where she currently resides.

Zuloian is an accomplished renowned artist for her vibrant colors and cultural themes. Her art pieces evoke a sense of wonder and introspection, transporting viewers to ethereal realms where imagination knows no bounds. Zuloian creates a harmonious fusion of fauvism and realism through her distinct artistic style.

Sati, oil on canvas, 16"x 20"





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through the mirror of real live theatre.*

Shanna Paxton Photography

HARLEQUIN

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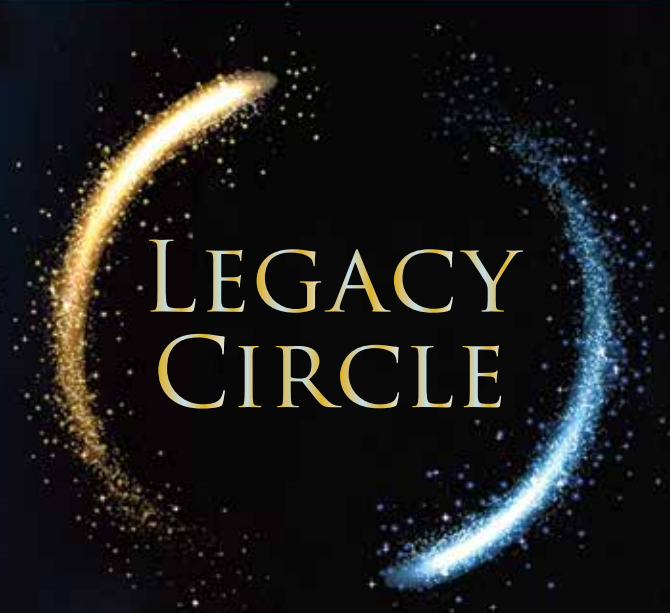
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