

Katharine Venour

ACTOR - CAEA

87 WEST 41ST AVENUE VANCOUVER, BC V5Y 2R8
TEL 604 3218719 CELL 604-809-2392

kmvenour@telus.net

Professional Work Experience: 30+ years of professional acting: 1990-2023

Professional Acting Experience: Leading roles

The Syringa Tree	Elizabeth	Rosebud Theatre
Jesus Freak	Susan	Pacific Theatre
Wit	*Vivian	Pacific Theatre
Late Company	*Tamara	Touchstone Theatre
The Last Days of Judas Iscariot	Cunningham	Pound of Flesh Theatre
My Name is Asher Lev	Rivkeh	Pacific Theatre
Demon Voice	Sara	Touchstone Theatre
Holy Mo	Follie	Touchstone Theatre
How It Works	Donna	Touchstone Theatre
How It Works - Remount	Donna	Touchstone Theatre
Hungry Season	Marie	Pacific Theatre
Shadowlands	*Joy	Pacific Theatre
Queen Milli of Galt	Milli	Chemainus Theatre
Sister Calling My Name	Lindsey	Pacific Theatre
St. Joan	*Joan	Pacific Theatre
Agnes of God	Agnes	Pacific Theatre
Jack's Daughters	Elizabeth	Garry Theatre
Mrs. Warren's Profession	Vivie	Persephone Theatre
Look Back in Anger	Helena	Theatre Junction
Beyond Therapy	Prudence	Theatre Junction
Love and War Western Style	Beryl	CBC Morningside

* Nominated for a Jessie Richardson Acting Award for Actress in a Leading Role

Supporting Roles

Measure For Measure	Marianna	The Fishmongers
True Love Lies	Carolyn	Touchstone Theatre
Amadeus	Katerina	Theatre Calgary

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A Christmas Carol	Belle	Theatre Calgary
Summer and Smoke	Nellie	Theatre Calgary
Pinchpenny Phantom of the Opera	Pristine	Glenmore Dinner Theatre
The Crucible	Mercy Williams	Citadel Theatre/RobinPhillips
A MidSummer Night's Dream	Mustardseed	Citadel Theatre

Professional Work Experience: Acting Instructor

Acting Instructor and Voice and Movement Instructor TWU in 2013; 2017; 2020

THTR 175 A Voice and Movement 2020

THTR 161 B Acting 1 - Foundations of Acting 2017

THTR 161 C Acting 1 - Foundations of Acting 2017

THTR 175 A Voice and Movement 1 2013

THTR 262 A Acting II - Advanced Scene Study 2013

In my acting classes, I teach from Uta Hagen as this was my grounding as a student actor in the B.F.A. (Acting) training program at the University of Calgary. I was taught by one of Uta Hagen's pupils, Grant Reddick, who taught acting at the University of Calgary and was also a well-regarded and working professional actor in Canada. Later in my career, I travelled to NYC to study with Patsy Rodenburg at the Michael Howard Studios, and I found her approach to the body, voice, and text work a very powerful and pragmatic approach for actors and anyone who had to speak publicly. When I teach acting, I focus on Rodenburg's 3 circles of energy in relation to body, voice, and text, drawing upon her exercises I learned in those workshops led by Rodenburg herself, as well as from her clear and powerful written work. Other influences in my work include Laban, specifically the 8 Efforts, to stretch students' physical vocabulary, expressiveness, and to harness courage in them to make bold and committed choices, Larry Moss for character and scene analysis, Viola Spolin games for ensemble work, childlike playfulness onstage, and for learning about focus and relaxation.

Materials: Patsy Rodenburg, "The Second Circle" Laban's 8 Efforts, Uta Hagen, "A Challenge for the Actor"

Private Acting Coach 2022-23

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Education and Training:

M.A. English Literature, University of British Columbia

B.F.A. With Distinction in Acting, University of Calgary;

- Gold Medallist Recipient Uof C Theatre Department.
- Leading roles in Mainstage Productions during my 4-year acting program at UofC:

The Glass Menagerie	Laura	University of Calgary
Peer Gynt	Solveig	University of Calgary
The Taming of the Shrew	Bianca	University of Calgary
The Imaginary Invalid	Angelique	University of Calgary
The Two Gentlemen of Verona	Julia	Banff School of Fine Arts
Lunch	*Mary	National One-Act Play Festival at The McPherson Playhouse (Victoria, B.C.)

Additional Professional Training/Workshops:

Patsy Rodenburg - Michael Howard Studios NYC: Shakespeare's Heightened Language Levels I, II, III,

Patsy Rodenburg for Professional Actors: 'The Tempest', 'The Merchant of Venice'

Larry Moss - Scene Study for Professional Actors: 'Betrayal' by Pinter

Carol Rosenfeld - Scene Study for Professional Actors: 'Loose Ends' by Michael Weller

Robin Phillips - Scene Study at Citadel Theatre: 'Miss Julie' by Strindberg

The National Voice Intensive - David Smuckler (Vancouver)

Andrew McIlroy: Advanced Acting for the Camera (Vancouver)

R.H. Thomson - Workshop on Comedy (UofA)

Michael Langham - Shakespeare text (UofA)

Cameron Thor - Scene Study

Banff School of Fine Arts - "The Two Gentlemen of Verona"

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Awards and Recognition

Jessie Richardson Nomination for Best Actress in a leading role: 'St. Joan' (Pacific Theatre)

Jessie Richardson Nomination for Best Actress in a leading role: 'Shadowlands' (Pacific Theatre)

Jessie Richardson Nomination for Best Actress in a leading role: 'Late Company' (Touchstone Theatre)

Jessie Richardson Nomination for Best Actress in a leading role: 'Wit' (Pacific Theatre)

Best Actress at National One-Act Play Festival, McPherson Playhouse, Victoria BC:
Mary in 'Lunch' by Steven Berkoff. Awarded by R.H. Thomson.

Some Kind Words from the Critics/Theatre Reviews...

Wit:

Venour's work is witty, moving, and true. Colin Thomas <https://www.straight.com/arts/703131/wit-tells-story-courageous-character-narrative-doesnt-delve-deep-enough-relationships>

Katharine Venour does a very fine job as the woman who believes that intellect can conquer all, but finds out otherwise... Venour maintains Vivian's intellectual curiosity without ever falling into stage-academic clichés, and she's horrifyingly convincing in rendering Vivian's excruciating pain near the end. Jerry Wasserman, https://www.vancouverplays.com/theatre/reviews/review_pacific_wit_16.shtml

Jesus Freak:

Venour finds all of Susan's vulnerability and grit, allowing the character's ongoing struggle with breast cancer to inform her portrait. Colin Thomas, <https://colinthomas.ca/2019/03/02/jesus-freak-or-atheists-are-assholes>

Late Company:

Venour has an almost ethereal quality about her, a cool calmness. But when her character's son is attacked – bullied, in fact – by Debora, Venour turns into a lioness. (Jo Ledingham) <https://joledingham.ca/late-company/>

Asher Lev:

And there is no more transparent actor in town than Katharine Venour. Her portrait of Rivkeh is skinless—and moving. Colin Thomas
<https://www.straight.com/article-370806/vancouver/my-name-asher-lev-shows-considerable-intelligence-and-honest-emotionality>

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Agnes of God: *“Pacific Theatre’s Agnes of God contains some of the best acting you’ll ever see...Katharine Venour’s performance of Agnes is so luminously open, so spiritually generous, you don’t want to miss it...sexual abuse has been reduced to a theatrical cliché in the past 20 years, but Venour is so true to its horror and its pain that she opened me to its reality once again and moved me very, very deeply. The totality of this kind of acting springs from inspiration, but you need technique to shape it; not only does Venour access the subtleties of ecstasy and innocence, she is able to channel the forces that well within her to both sculpt the script’s dramatic curves and serve its comic elements - in which her character’s simplicity feeds a kind of deadpan humour. ...it’s been a long time since I left the theatre feeling that I had been not just emotionally challenged, but altered.”* Colin Thomas, The Georgia Straight, Feb.18, 1999

“Venour is almost luminous in the way she conveys both the bliss of being Agnes and the madness that lurks within. Her beautiful singing is matched by a sing-song manner in expressing the girl’s religious devotion, giving us an absolutely convincing expression of what is might be like to live on the border between fervour and frenzy.” Peter Birnie, The Vancouver Sun, Sat. Feb.20, 1999

“Venour’s performance is angelic, innocent, full of heartache. When asked why her character believes she is being punished, Venour whispers, “I breathe” with overwhelming, palpable anguish. I was moved to terror and pity by Venour’s performance when, under hypnosis, Agnes relives the birth of her baby.” Jo Ledingham, The Vancouver Courier, Wed., Feb. 10 1999

From a student email, received July, 2022:

“...you taught me for a term in 2020 at TWU. It was my very first acting class and you made a strong impression on me. And I still have the book Second Circle you gave me, which makes me think of you!

You’re my very first acting teacher and you somehow distilled this respect for the craft in me. You did it through your passion and sincerity.

I was offered a place at Royal Conservatoire of Scotland a few months ago, which I accepted the offer and will begin my 3-year conservatory training in Glasgow this fall. I just want to say thank you...”

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