

Raymond Marius Boucher

As soon as he finished his BFA, Honours in Scenography in 1988 at Concordia University, Raymond Marius Boucher's original approach was discovered by theatre and movie directors, and exhibition curators.

Claude Poissant (*Le Triomphe de l'Amour, Lorenzaccio, Les Caprices de Marianne, Les oiseaux de proie, La Fausse Suivante*), Lorraine Pintal (*Hedda Gabler, Tartuffe*), Alice Ronfard (*Comme il vous plaira, Marie Stuart, Cyrano*), André Brassard (*Mère Courage, Les Émigrés*), Martine Beaulne (*Ogre*), Martin Faucher (*Tout bas, si bas*), Denise Guilbault (*Le Cryptogramme, l'Abdication*), Brigitte Haentjens (*Je ne sais plus qui je suis*), Michel Nadeau (*Jeanne et les anges*), Michael Bawtree (*Tartuffe*), Sarah Stanley (*Glorious!*), Jean-Guy Legault (*Dr. Jekyll et Mr. Hide*), and Nathalie Claude ([Le Salon Automate](#)), among others, did not hesitate to put him in charge of the set design for these shows.

Although he regularly collaborates with prestigious theater companies like le Théâtre du Nouveau Monde, la Compagnie Jean-Duceppe, le Théâtre du Trident, le Théâtre du Rideau Vert, le Théâtre Denise-Pelletier, l'Espace Go, le Théâtre de Quat' sous or le Théâtre de la Manufacture, Raymond Marius Boucher stayed close to those who believed in him from the very beginning, allowing him to continue his work of artistic exploration. He works with le Théâtre Le Clou (*Tu peux toujours danser, Jusqu'aux os, Noël en Juillet, Les Trains, Au moment de sa disparition, Romances et Karaoké, Assoiffés, Éclats et autres libertés*) and Pigeons International (*Perdus dans les coquelicots, Du sang sur le cou du Chat, Savage Love, Le Making of de Macbeth, Cruising Paradise, L'Autre, Kiss Bill*), two companies renowned for the high visual quality of their shows. His latest work has been seen in *Bilan* directed by B. Vermeulen at the TNM in 2018.

Recently, Raymond Marius Boucher worked with Martin Faucher (*Le Mystère d'Irma Vep, Une musique inquiétante*), Denise Filiatrault (*Cabaret, Irma La Douce, Appelez-Moi Maman, La visite de la Vieille Dame, My Fair Lady!*) and Serge Postigo (*Boeing Boeing*).

Boucher has been nominated four times since 1995 by the Quebec Theatre Academy for Claude Poissant's *Le Triomphe de l'amour* (Espace Go), Lorraine Pintal's *Hedda Gabler* (TNM) and Benoit Vermeulen's *Au moment de sa disparition* and *Romances et karaoké* (Theatre Le Clou). Moreover, along with Théâtre Le Clou's team, he was awarded the "Masque" prize for Best Young Audience Production for *Au Moment de sa Disparition* by Jean-Frédérique Messier in 2002 and for *Romances et Karaoké* by Francis Monty in 2005.

Versatile, Boucher has worked in many other cultural disciplines such as cinema, television, visual arts, varieties and dance. In 2009, he designed along with Nathalie Claude the sets for J.W. Waterhouse exhibit at Musée des Beaux Arts de Montréal.

Boucher started [teaching at Concordia University](#) in 2002 and shortly thereafter became the coordinator of the Design for the Theatre program. Part of his notable achievements is the incredible student delegation he led for the Prague Quadrennial in the summers of 2003 and 2007. He designed the exhibit presenting the Canadian designers and schools and received a Special Honorary Mention given by the Council of the Prague Quadrennial '03 at the recommendation of the International Jury PQ'03 Awards to the Canada Theatre exhibit for its clarity of vision and national spirit.

Teaching a full load of design for the theatre courses, he is very active in the community and takes on challenging new projects. From 2008 to 2011, Boucher was also president of l'Association des Professionnels des Arts de la Scène du Québec which studies, defends and develops economical, social, moral and professional interests of its members along with the promotion and the diffusion of Québec scenography.

Since 2018, Raymond Marius holds a Master Degree from l'École supérieure de theatre of l'UQAM.