



**PQ**  
**2019**

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**Call for Applications:**

**36Q°**

**INTENSIVE**

**Experimental Sound**

## Call for Applications 36Q° INTENSIVE

The Prague Quadrennial of Performance Design and Space invites applications for 36Q° *Intensive* participants to create a large scale installation *Blue Hour* as part of PQ 2019, taking place at the Prague Exhibition Ground 6-16 June 2019.

Applications are accepted from artists at all stage of their careers, including emerging/student artists. PQ is an international festival that celebrates and supports diversity from our international community - we encourage eligible candidates from all backgrounds to apply.

### **DATES:**

- Applications Published: 9 January 2019
- Extended Application Deadline: 3 February 2019
- On Location Intensive Dates: 1-8 June 2019 (with meetings and work beforehand)
- 14th Edition of Prague Quadrennial: 6-16 June 2019

### **PROJECT TEAM:**

**Blue Hour Lead Artist:** Romain Tardy

**36Q° Curators:** Markéta Fantová, Jan K. Rolník

**Experiment Sound Workgroup Leader:** John Richards (Dirty Electronics)

### **TO SUBMIT APPLICATIONS:**

All applications must be submitted through this official process and be completed in English. Each application will require:

- A Statement of Intent which addresses the desired skills and why applicant would like to be part of 36Q° Intensive (limit 3000 characters)
- Link to PDF CV/Resume
- List of skills applicant feels are relevant to the specific working group
- Link to an online website, portfolio, or video (optional)

Link to application: [Click Here](#)

### **SELECTION:**

Each area is interested in skilled, fearless creative collaborators, who already have some skills they can contribute to the overall creation. We are interested in mixed diverse working group teams - diverse in both knowledge/skill base, career level, and country of origin. We would like to engage professionals seeking new skill learning and professional development opportunities, young designers and technicians seeking new experiences, team collaborations, and widening of their skill base; as well as students, who have a keen interest in developing skills and learning from masters in the field.

### **FEE:**

There is a fee of €100 to be paid by each intensive participant. However, if a participant proves they can contribute with their unique skills, and or has a plan how to use the gained knowledge in an their local country/community where such knowledge is lacking and is needed, we might choose to waive the fee.

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Organized by the Ministry of Culture of the Czech Republic and realized by the Arts and Theatre Institute, The Prague Quadrennial of Performance Design and Space is the largest international exhibition and festival event dedicated to scenography, performance design and theatre architecture. Since 1967 PQ has been an exchange, networking and educational platform exploring the best works in scenography and design for performance through exhibitions, festivals, workshops, performances, symposia, educational events and residencies.

The last edition of this international performance design event in 2015 was held at more than 30 venues, featured more than 500 live performances with over 180,000 visitors, and was named one of the twelve most trend-setting European festivals in the prestigious EFFE Awards. Individual exhibitions of countries and regions were organized by some of the most important cultural organizations from over 75 countries, including ministries of culture, art and theatre institutions, as well as international festivals, theatre companies and prestigious theatre and visual arts schools.

### **ABOUT 36Q°:**

36Q°'s mission is to develop performance design as a vital means of experimentation while promoting cross-generational, collaborative artistic practice with new registers of knowledge and new modes of technology that enable artistic vision to become an immersive experience for our audiences. 36Q° was initiated by PQ artistic director Markéta Fantová as a platform for the performance design fields that, being progressive in nature, are developing and challenging current production team models where developing design disciplines are unfortunately often insufficiently credited.

36Q°'s second iteration, one of the main projects of PQ 2019, creates an environment where the confluence of art and technology is possible, expanding the artistic fields of lighting design, video projections, sound design and composition, as well as virtual reality, tactile environment design, creative coding, and more.

As the unbridled imagination of young designers merges with the transformative knowledge of established artists, we expect new modes of creativity, innovation, and technology based ideas to emerge, offering a wealth of product feedback to our participating companies as participants combine product features in new ways, pushing instruments to their artistic limits.

The heart of this 36Q° is an interactive, experimental environment and installation *Blue Hour*, with two additional projects, Light Spot and Sound Spot, providing a space for artists and technicians to discuss, experiment, and present current practices from around the globe.

**FROM THE CURATORS:**

As curators of this new edition of 36Q° we thought of the performance design as a medium for sensorial and visceral communication where no words are exchanged and where the environment transforming in time has an ability to build up a story and put us through a new experience. We wanted to bring attention to all those creators who spend endless hours working with media that do not yet have a regular position in the everyday theatre making process. We also wanted to start an active dialogue around questions of human imagination, adventures lived in fictional and virtual worlds that may at times appear and feel more real than our daily reality, as well as experiment with the porous border between the inner and the outer world and the ideas that intangibly affect us and ephemerally materialize. And wonder together where does the path between real and virtual lead next...

-Markéta Fantová, Jan K. Rolník

**FROM THE LEAD ARTIST:**

As a visual artist working mostly on site-specific projects — often on a large scale, involving architecture — light has become my medium of choice. Whether it comes from a moving head or through the lens of a video projector, I realised light could create a dialogue between the tangible and the immaterial, between the permanent and the ephemeral, between past and present, or even between humans and other forms of life. Light has this capacity to reveal what is hidden, to modify our perception of reality, to create new worlds: light seems to be made of time and space. From another angle, if light is one of the conditions for life to exist on our planet, it's also our main connection to the world through vision, and before any other sense: light is a universal connector. For *Blue Hour*, I tried to reverse the approach of applying light to some existing object or support: what if, for once, light could be used as a construction material? This immersive environment is conceived as an experimental playground for light: all the elements which compose the installation are actively used for lighting purposes: as a source or as a receiver. The audience is invited to become immersed in this multi-layered global light and sound installation— which works almost like a living organism, with its many different cycles and sub-cycles. *Blue Hour* is a show with no stage, where the visitors are also the actors: by exploring this environment, they contribute to one of those many cycles: the beauty of an ephemeral passage through light beams, changing the space just for a few seconds, following a path which couldn't be predicted.

- Romain Tardy

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**36Q° INTENSIVE AIMS:**

- creation of a large scale artificial environment focused on visitors experience under leadership of high-profile artistic personality exploiting inspiration from both the fields of performing arts and creative use of new technologies
- multidisciplinary and international collaboration of professionals, emerging artists and students on the level of working groups

**36Q° INTENSIVE MISSION:**

- sharing experience, skill development, knowledge exchange
- intersection of two different worlds: creative use of new tech and performing arts – transferring the situational, conceptual and narrative approaches from the performing arts world and the experimental, sensorial and formal approaches from the world of tech based arts to create unprecedented new shared experiences

**PROCESS:**

We are looking for participants interested to learn new skills through active participation in an intensive multimedia cross disciplinary program that will culminate in creation *Blue Hour*, of an installation that will be open to public. The intensive creation process will involve several on-line meetings with the lead designer and working group leaders prior to PQ. There is also the potential for a site-visit and meeting in Prague during February/March 2019 if it is necessary for the quality of the creative process. The main build and physical installation work will start on 1 June 2019 prior to PQ opening and will continue as an 8 day intensive that will end with the *Blue Hour* installation opening to the public on the evening of 8 June.

Each creative working group will be composed of participants selected through an open call led by a renowned designer and is an opportunity for:

- students
- emerging designers
- experienced professionals

The overall team will be selected based on diversity of skills, talents and interests. This project is an opportunity for participants to engage in artistic process involving work with high end equipment where the new knowledge isn't facilitated through a top down teaching or master class methodology, but where learning happens through intensive collaboration, problem solving, and daily exchange of ideas while sharing a common artistic vision.

**PROJECT TEAM:**

**Lead Artist:** Romain Tardy

**Curators:** Markéta Fantová, Jan K. Rolník

**Workgroup Leaders:**

Pavla Beranova, Lighting

Robert Kaplowitz, Sound

John Richards (Dirty Electronics), Experimental Sound

Romain Tardy, Video/Projection mapping & content

Tereza Stehlikova, Tactile Environments

Shannon Harvey, Systems Integration

Paul Cegys & Joris Weijdom, Augmented & Virtual Reality

**EXPERIMENTAL SOUND WORKGROUP**

**Group Leader:** John Richards (Dirty Electronics)

Always in flux, noisy and may be overwritten. Join Dirty Electronics in a series of activities, investigations, muck abouts, and experiments that explore sound and performance. Make sound generating circuits, wire the space, and use electronic systems as interfaces for experimental enquiry.

In relation to the installation *Blue Hour*, participants will be presented with a set of provocations. The work will not be predetermined as such, but found in situ, through exploring the surroundings and materials, and through collaboration. A temporary space will be created that blurs the boundaries between workshop and stage. This may exist on the periphery of the installation – in a stairwell, foyer or corridor – in a transition or ‘glitched space’: space that is considered unwanted or dysfunctional in the context of the installation. The ‘workspace’ may also enter the installation as a form of intervention highlighting the extended process and interconnectedness of making and performing. Even in the most designed of environments, it is possible to find idiosyncrasies, material variation, and human error. Participants will be asked to explore these aspects and the hidden corners of the installation, and to find what is already there, latent in the space that may be used for a sound-based performance. Issues relating to scale will also be touched upon – in the hand, of the surroundings – and how a performance could exist as a microcosm within a larger-scale installation.

All sound found in the space will be considered useable or of potential for performance. This may include, for example: creaking of a stair or floorboard, flutter of blinds, swishing of an automated door, buzzing light, whirring air conditioner fan, or human voices and footsteps from attendees. These idiosyncrasies may also act as metaphors or provide blueprints or schemas for the creation of performance. Participants will also be challenged to find solutions towards revealing and presenting their findings. For example, ‘How might a quiet sound be made audible, or how might technology help exaggerate or be used to interpret certain aspects of the surroundings or materials?’ The transmission of sound will also be reflected upon: sound traveling through air; sound traveling through materials; sound traveling through liquids. Transmission as a meta-theme will be offered that in turn brings forth notions of temporality and the speed of sound, the speed of light, and the speed of the dissemination of ideas. Pools, mirrors, reflection, reverberation, echo ... all lead to a heightened awareness of time and space.

Further questions will be asked: ‘What happens when each participant is invited into the installation to leave a mark, sound or artistic statement?’ and ‘Will this lead to a messy aesthetic that challenges the notion of ‘the work’?’ The participant may also be regarded as a disrupter or modulator of sound and light within the installation. As a feature of the installation, a pool of liquid reflecting light offers an invitation to disrupt, to generate ripples through, for example, the use of an automated mini wave generator, or by a performer dropping a small pebble in to the liquid that also generates sound. Sound and light can, and will be modulated by the participant. To summarise, relational dialectics will be established between object-object, object-human, human-human.

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Skills and interests of participants to include:

- Sound
- Sound art
- Performance art
- Electronic music

... sound, concepts, performance, electronics, interaction design, microprocessors, collaboration

Participants will also need to be:

- Adaptive
- Resourceful

... virtuosity lies in the listening



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The Prague Quadrennial strives to present performance design as an art form concerned with the creation of active performance environments, that are far beyond merely decorative or beautiful, but that are emotionally charged; where design can become a quest, a question, an argument, a threat, a resolution, or an agent of positive change...Performance design is a collaborative field where the artists mix, fuse, and blur the lines between various disciplines to search for new approaches and new visions.

This edition of the Prague Quadrennial is inspired by PQ's highest prize, the Golden Triga. Three different forces coming together to pull the chariot driven by Nike, the goddess of victory, stand proudly atop the roof of the National Theatre, reminding all that creating performance is an act of collaboration where all talents combine their strengths to achieve much more than any individual could ever accomplish alone.

The three horses pulling the chariot symbolize the three stages of human life: youth's wild instinct and intuition, the experience of adulthood, and the wisdom of age. We will use the metaphor of the Golden Triga to explore these points of view, three areas connected with the cyclical phases of the creative process:

**Imagination, Transformation, Memory.**

- Markéta Fantová, Artistic Director PQ2019



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