

# Fragments

## FRAGMENTS

After the performance is over there are only fragments.... Models, drawings, costumes, and other design work become capsules filled with the essence of their time, are part of important memories, and help us understand the complex currents of here and now. Fragments recognizes and celebrates designs where the essence of the environment and the socio-political era is preserved, craft is perfected, and the artist becomes a beacon of the profession for their life achievements. Participating countries have selected only one item showing the most iconic or breakthrough set, costume, lighting, projection or sound design by one of their most celebrated "Living Legends" of performance design whose work keeps inspiring new generations of artists and audiences.

### Curator

Klára Zieglerová



Co-funded by the  
Creative Europe Programme  
of the European Union



# Thom Luz, Switzerland

## Unusual Weather Phenomena Machine

"I wanted to build something surprising, unpredictable and slightly dangerous. And I wanted to build it with music. A music that surprises and endangers its composer."

- Thom Luz

In his musical theatre piece entitled UNUSUAL WEATHER PHENOMENA PROJECT that premiered in Zurich in March 2016, Swiss theatre artist Thom Luz deals with inexplicable weather phenomena, such as triple rainbows, backwards rain or musical snowflakes. The project came to life in front of the audience at the theatre venue Gessnerallee in Zurich, Switzerland. Starting on an empty stage, Luz's musicians created a weather system made of audiotapes, helium balloons and old tape-recording machines. They recorded musical fragments onto big tape loops that were carried in the air and played back. Because of the different lengths of the loops, the fragments kept changing into new, unexpected variations, thus creating a multidimensional and endlessly fluctuating sound cloud, which then suddenly disappeared behind a dense fog bank. The UNUSUAL WEATHER PHENOMENA PROJECT was an endless and unrepeatable musical symphony, both beautiful and dangerous at the same time, just the same as real weather. The installation UNUSUAL WEATHER PHENOMENA MACHINE

that resulted from this project is now in display at the Prague Quadrennial 2019.

"There is no such thing as standstill with Thom Luz. He produces a multi-faceted work that gives our industrial and technological age an adequate artistic expression. Behind hecticness, speed, restlessness, destruction, he explores and listens to the secret life of things, people and their relationships between each other. The virtuous mixture of playful design, humour and profound seriousness fascinates from the very first moment: it rattles, squeaks, crashes and puffs... and in between, silence. This form of (un-)concrete music is constantly materialised and compacted, thereby generating a moving fragment both optically and acoustically. Thom Luz's 'Unusual Weather Phenomena (Music) Machine' is exemplary for his theatrical works: the artist himself describes it as "an astonishing approach to the wonder of reality, and a bow to everything we do not understand."

- Ute Haferburg, Jury member Switzerland

## Biography

Thom Luz (Zurich, 1982) is a theatre-maker, director and musician. He has worked at Gessnerallee Zurich, Kaserne Basel, Theater Basel, Deutsches Theater Berlin and Schauspielhannover. In between musical and spoken theatre Thom Luz examines, with stumbling assurance, consummate skill and great precision, how what is unsaid and cannot be voiced might become evident on stage, even if it is only by accident. Luz slows events down and makes things appear as if by magic, using reality to discover dreams. In 2014, the magazine «Theater Heute» selected him as Young Director of the Year. In 2015, 2017 and 2019 he was invited to the Berliner Theatertreffen. His productions have been shown, among others, at Recklinghauser Festspiele, Mühlheimer Theatertage, Autorentheatertage of the Deutsches Theater, premières, Festival Strassbourg, Heidelberger Stückemarkt, lokal festival Reykjavik, Festival Acoral Marseille, Israel Festival Jerusalem and NET Festival Moscow. In 2019 he won the Swiss Theatre Award. Pro Helvetia Quadriennale porota: Ute Haferburg, Chantal Prod'Hom and Stephan Kaegi

Unusual Weather Phenomena Machine  
Gessnerallee Zurich, 2016

Artist Thom Luz  
Musical Contribution Michael Flury, Evelinn Trouble, Mathias Weibel and Mara Miribung  
Sound Techniques Martin Hofstetter  
Organisation Ramun Bernetta  
Pro Helvetia Quadrennial Jury 2019  
Ute Haferburg, Chantal Prod'Hom, Stephan Kaegi

# Dorita Hannah, New Zealand

## PhoneHome: Island Icarus ("you peeled our skin off")

"65 million people are currently in exile with many confined in unhomey refugee camps and detention centers. For most of us in secure homes, out of sight is out of mind. This work was provoked by Australia's Pacific Solution and its island detention centers where refugees and asylum seekers are indefinitely incarcerated. As Iranian-Kurdish detainee Behrouz Boochani claims, 'our bodies [are] held captive to oppressive conditions ... without any clear path to living a free and safe life'. Boochani created a documentary and wrote a book about this situation using contraband mobile phones. He shows how these devices are the means for situating, documenting and transcending a life lived in exile. ."

– Dorita Hannah

Dorita Hannah's influence and contribution to New Zealand and global performance design practice and theory spans more than two decades of prolific interdisciplinary practice and scholarship. Through teaching, mentoring, and collaboration, she has fostered and nurtured a generation of critical-thinking designers dispersed around the globe. Her ongoing impact on New Zealand and global theatre architecture includes significant contributions to the design of ward-winning venues that enable and facilitate performance: notably the Blyth Performing Arts Centre, Hawkes Bay, NZ; Te Whare Tāpere, Waikato Academy of Performing Arts, NZ; and the Container Globe, which is currently under construction in Detroit, USA. Her co-editorial role on the seminal publication, Performance Design (2008) contributed to a global change in thinking and making around performing arts design and design performativity as well as her recently published book, Event-Space (2018). Hannah's energy and dedication to performance design culture is clearly evident in her prolific and diverse practice. She has authored over 20 book chapters and journal articles, been recognized by her peers with 12 significant awards and collaborative design direction on more than 30 installations, performances and events.

Selected as a performative object – operating between performance design and event-space – PhoneHome: Island Icarus is one in a series of works in which Dorita Hannah collaborated with other scenographers (from New Zealand, Australia, and Canada) whose practice and research intersect in a shared focus on architectural performativity, social histories, and spatial justice. It is a part of the exhibition, PhoneHome, designed for Chile's 2018 Architecture Biennial on "Unpostponable Dialogues", which critiques architecture's complicity in detaining "alien" bodies while recognising the mobile phone's role in resisting such detention. The miniature refugee cabin is one of nine units that housed smartphones streaming selected videos: here depicting a fiery figure wrapped in a wind-whipped emergency blanket who stands on the edge of the sea looking into the rising sun. The work is dedicated to Iranian asylum seeker, Omid Masoumali, who fatally set fire to himself in protest against ongoing detention by the Australian Government on the island of Nauru. Captured on mobile phones, his tragic self-immolation shows him screaming, "you peeled our skin off"; a Farsi phrase referring to intense psychological torture. Like the mythic character of Icarus, whose wings melted

when he flew too close to the sun while trying to escape the island of Crete, Masoumali's fatal flight highlights the staggering cost that thousands of refugees continue to pay for wishing to live their lives in safety and security.

"Through her creative work Dorita Hannah brings together designers, architects, artists, performers, theorists and audiences. We acknowledge her as collaborator, facilitator and author of wondrous, poetic, thought-provoking moments, texts and spaces in the world."

– Stuart Foster, Curator for New Zealand

## Biography

Dr. Dorita Hannah (Rotorua, 1961) is an artist, scenographer, and event dramaturg who specializes in performance architecture and design. Her trans-disciplinary research in the spatial, visual, performing, and culinary arts involves theatre planning as well as curating live performances and exhibitions. Consulting with communities on cultural environments, Hannah also collaborates with artists, designers and organizations to co-conceive, design and direct events, installations, exhibits, objects and environments. Her last project in Prague was Flood, a dance-architecture event co-created with choreographer Carol Brown and sound artists Russell Scoones. Hannah's formulation of Performance Design contributed to a global change in thinking and making around performing arts design and design performativity; including art and architecture within its ambit.

Dr. Hannah has participated in the Prague Quadrennial as designer of the Heart of PQ (2003), architectural commissioner (2011), selected exhibitor (1995-2019), jury member (2007 and 2019), and theory curator (2015). She co-edited Performance Design (2008), authored Event-Space (2018) and currently co-chairs the Performance+Design Working Group for PSI and the Theatre Architecture Working Group for IFTR. Her creative work has gained awards in architecture, art and design; including a UNESCO Laureate (1999) and Gold/Silver medals at World Stage Design (2009) as well as DINZ and NZIA Awards. She co-curated Fluid States, a year-long globally dispersed festival of events for PSI (2015) as well as PhoneHome for Chile's 2017 Architecture & Urbanism Biennial.

PhoneHome in Unpostponable Dialogues Chile's Architecture & Urbanism Biennial on 'Unpostponable Dialogues', 2017 Designer and Curator Dorita Hannah with Joanne Kinniburgh and Shauna Janssen Selected video created in collaboration with Sean Coyle and Christopher Jackson

# Iva Němcová, Czech Republic

## Morgiana

"This is my room, where the window stands for inspiration. The set represents a surreal room. In the doorway is a fireplace with a fridge sticking out of it. Outside of the window you can see a bird, with another bird impaled on anti-bird spikes."

- Iva Němcová  
Presentation for Pecha Kucha Night Prague vol. 27.

In a rare interview with Alex Kašparová for Kulturní pecka in 2013, Iva Němcová, among the most notable scenographers of her generation, described the "scene" of her childhood as a "snow-covered plain, grey sky and snow". When asked whether the environment she grew up in was an influence on her work, she said: "I come from Vysočina, a landscape with a harsh, melancholic atmosphere and dense forests. I have this landscape under my skin somehow. I love snow as a material that can instantly transform a space..."

Iva Němcová left a powerful imprint on contemporary Czech theatre and beyond. In the course of her career, ended prematurely, she worked with leading directors, creating stage and costume designs for both the "classics" and modern authors; she also designed for film, took up interior design, and developed independent site-specific projects. Her rich and varied work for the theatre can be viewed as an interplay of two forms of intergenerational memory – scenographic memory and socio-political memory. In her work Iva Němcová built on the world-renowned legacy of Czechoslovak scenography, chiefly with her inventive use of spatial and visual metaphor, her ability to create startling semantic connections, her playfulness, and her sense of irony.

Iva Němcová belonged to the generation that spent their childhood under Communism, and reached adulthood and began their career in the post-1989 transition years. For this generation, the Communist past is in a way still here, intertwined with the present, and pops up even where we might not expect it. This is perhaps the impulse for Němcová's borrowings from Socialist aesthetic kitsch in her visual language, her preference for the expressive use of the colour grey, or even her tendency towards the absurd and certain distance discernible in her designs. Her work can thus be seen as a form of indirect testimony to that period, lending the performance additional levels of meaning. Their visual elements, although they may be used in different contexts on the stage, can evoke in the audience unexpected emotional connections and memories, potentially opening up new experiential spaces.

- Barbora Příhodová,  
Curator for Czech Republic

## Biography

Iva Němcová (Nové Město na Moravě, 1981-2011) was a stage and costume designer, conceptual artist, and designer. After learning window dressing at commercial high school in Ždár nad Sázavou, she attended The Theatre Faculty of the Academy of Performing Arts in Prague (DAMU) where she studied scenography under professor Jan Dušek. Her training included a year Central Saint Martins (UAL) in London studying scenography and performance art.

She designed sets and costume for many stage productions in the Czech Republic and abroad, working with directors Danila Špinar, Jan Frič, Miroslav Krobo, Lucie Málková Orbók and others. She created the visual style for many non-commercial videos and projects (Hospice Foundation, Jedličkův ústav home for the disabled, Design Help), was art designer on several music videos by the group The Tap Tap, and was creative consultant for a series of conceptual photos promoting Czech fashion and design. Her interests were photography, design, and contemporary art. As a set architect and costume designer, she worked on the films *Gottland* (dir. Radovan Šíbrt) and *Family Film* (dir. Olmo Omerzu). For her outstanding work on Leoš Janáček's *From the House of the Dead* she received, in memoriam, the National Theatre Young Artists Award.

Morgiana  
Klicperovo divadlo, 2012  
Author Alexandr Grin,  
Director Daniel Špinar  
Set Designer Iva Němcová  
Costume Designer Lucia Škandíková  
Dramaturge Jana Slouková  
Music Jiří Hájek

This text is an abbreviated version of "Scenography as a Play on Memory. A note on the theatre designs of Iva Němcová" by Barbora Příhodová. In *Đuřík, Andrej. Iva Němcová: z hovna muškát / Flowers out of Faeces.* Praha: Institut umění-Divadelní ústav ve spolupráci se Zahradou o.p.s, 2017, p. 157-8.

# Mary Kerr, Canada

## The Three Penny Opera

"We see with our ears and hear with our eyes. This piece exemplifies this approach. I take on a show when the director poses a question about the piece I cannot or have never answered. This was total art creation: the integration of art, architecture, music and movement."

– Mary Kerr

Mary Kerr prefers the term visual dramaturge and sees her designs as kinetic sculpture. Her sets and costumes are moving characters. Throughout a storied career, her work has been an exploration of color, humor, politics, stage space, industrial materials, dance, and natural wood structures. She grew up in Winnipeg in her mother's dance school and in theatres. She studied piano, sculpture, architecture and English literature, but the stage is her home, her studio.

In Canada, 1970-1990 was a time when ideas were being challenged in theatre and design. The framework of the traditional stage was no longer adequate to express the dynamic reality of the modern psyche and Kerr's designs were unlike anything seen on the Canadian stage.

The Three Penny Opera was reviewed as the first piece of "de-constructivist architecture" in Canada. Practicing architects at the time could not believe these radical ideas appeared on stage while their buildings had not moved past the drafting table. Kerr's work was often controversial yet always reflected a complete vision of an imagined world; the visual partner to text, music, blocking and dance.

Kerr's costumes and set were inspired by the machine gun rhythm of Kurt Weill's score, and Brecht's hammer stroke lyrics. The highly stylized, red, black and white costumes are reminiscent of German and Russian constructivism and political poster art, with angular asymmetry, dissonant stenciled slogans, and sprays of button bullet holes. The costume preliminaries poured out of her in one evening with the music from the German production on the record player. With costume design, Kerr has to feel the music and act the character, sense it three-dimensionally, pencil it, and finally, when she commits to an ink line, the characters begin to live. "It is beyond my left brain's ability to control. It really has a life of its own... the pen in particular, far beyond the pencil. The process is not quite logical. It is something else, a dance".

"This object was chosen because it is representative of Mary Kerr's (experimental) ideas related to design, as well as her unique, recognizable style and aesthetic."

- Snezana Pesic, Curator for Canada

## Biography

Mary Kerr has a distinguished career in Canadian and international theatre, dance, opera, feature film and television, as well as exhibition and special events design. Her unique sets and costumes have been described as "kinetic sculpture on stage" characterized by experimentation with architectural concepts, scale, unusual materials, color, distortion, non-realism and often-satiric cultural commentary on the human condition in her more than forty-year career.

The selection of her art in four of the most notable Scenography books published in the last 15 years, as well as inclusion in international design competitions, support the claim that her multi-faceted practice has been instrumental in helping to define a truly original Canadian theatrical aesthetic. Kerr has built pioneering collaborative friendships with aboriginal communities, both within Canada and abroad and considers the Opening and Closing Ceremonies of the 1994 XV Commonwealth Games featuring the Legend of Kawaiilika one of the most exhilarating multicultural projects of her career.

Kerr is committed to producing inspiring work for young audiences. to help open their eyes, their imaginations, and encourage them to dream. The television series: The Toy Castle, an internationally shown children's 3 seasons television series featuring The Royal Winnipeg Ballet is such a project.

Kerr was elected a Fellow of the Royal Society of Canada, the only theatre designer so honored, and is an elected member of the Royal Canadian Academy of Arts. She was awarded a Doctor of Canon Law, Honoris Causa, and teaches at the University of Victoria in British Columbia.

The Three Penny Opera  
The Canadian Stage Company –  
The Banff Centre, 1989

Book by Bertolt Brecht  
Music by Kurt Weill  
Director Kelly Robinson  
Music Director Wynn Davies  
Set and Costume Designer Mary Kerr  
Lighting Designer Stephen Ross  
Translator/Consultant John Willett  
Costume Maker Avril Stevenson,  
Bruce Mallet-Paret  
Properties Master Bryn Finer  
Design Assistant John Armitage

# Yevhen Lysyk, Ukraine

## Creation of the World

Yevhen Lysyk was among those who did not escape the fate of an “enemy to social realism”. In 1960, when he was in his 4th year of studies, his imagery and lookout for expressive means were labeled as “formalism” and the young artist was expelled from the Institute, but his craving for knowledge and learning was stronger than these unfortunate circumstances. He wanted to continue education at some other place and went to Moscow where the Surikov Institute of Fine Arts offered him a place among its third-year cohort; however the Lviv Institute refused to supply necessary documents for Yevhen’s transfer to Moscow, inviting him back as a student instead. He lost one year, but still graduated and continued to work in the Opera House, this time as a resident designer.

Lysyk was a muralist by the gift of nature, with passion for work in large scale and space. Among a diverse variety of trends and patterns of scenic design of the period, Yevhen Lysyk chose one of the most ancient modes of artistic expression, painting. He created majestic backdrops measuring 20 x 18 meters as if at a single breath – with grand scale, sweeping force and passion.

Since the opening on June 30, 1972, Creation of the World has been a part of S. Kruszelnicka Theatre of Opera and Ballet. Lysyk’s masterpiece was also marked by special harmony with the

audience, the theatre, the city, and its tectonics, rhythm, imagery and texture were corresponding with the rhythm and texture of the ballet music. Even more, it was perceived as if to be drawing in the floor of the stage, the stage itself, the duet, and the entire theatre house with the audience to the depth of Cosmic space, to the very origin of the World’s creation. The production has become a seminal phenomenon in the history of Ukrainian Ballet Art and Scenography and considered one of the most influential masterpieces of scenographer Yevhen Lysyk, the People’s Artist of Ukraine.

“This influential piece is still an integral part of Kruszelnicka Theatre’s ballet repertory; it maintains it’s fresh vision and artistic currency. Since the designer contributed significantly to story-telling and shaped the choreographic space I consider this ballet scenography-driven.”

- Pavlo Bossy, Curator for Ukraine (texts edited from Bibliography and Cataloguing: Theatrical Time, Space, Scenography and Architecture by Victor Proskuriakov)

## Biography

Yevhen Lysyk (Lviv, 1930 - 1991) was born into a peasant family but his father was a great lover of books and the theatre hosted by the village public club. From 1947-1949 he studied at the al fresco school in Lviv before joining the military in 1950, where here he created his first sets for amateur productions. Completing his service in 1953, In 1955 he enrolled at the Lviv Printing Industry Institute but in 1956 transferred to the Department of Mural Painting at Lviv Institute of Applied and Decorative Art. In 1954 he began work at Lviv Opera and Ballet Theatre where Fedir Nirod, the company’s Principal Resident Designer, became Lysyk’s first theatre teacher. He would work continue to work with the company his entire career. In 1962, Lysyk’s produced his first independent work, Ravel’s Boléro, which was followed in a short period of time ten shows Lysyk produced including The Demon, an opera by Arthur Rubinshtein, The Duenna (Betrothal in a Monastery) and Cinderella by Serhiy Prokofiev. He received many awards, including Merited Artist of Soviet Ukraine (1967); the Shevchenko State Prize for his production of “The Golden Hoop,” an opera by Borys Lyatoshinsky (1971); the Badge of Honor (1971); People’s Artist of Soviet Ukrain (1975); Merit Certificate of Honor granted by the Parliament of Soviet Belarus (1980); Order of Red Banner of Labor (1986).

Creation of the World  
Ivan Franko Theatre of Opera and Ballet, Lviv, Ukraine (now Solomiya Kruszelnicka National Theatre of Opera and Ballet, Lviv, Ukraine), 1972  
Composer Andrei Petrov  
Libretto by Natalia Kasatkina and Vladimir Vasilyov with participation of Valentin Yelizariiev and Yevhen Lysyk  
Choreographer Mykhailo Zaslavskiy  
Set Designer Yevhen Lysyk  
Costume Designer Yevhen Lysyk  
Lighting Designer Original concept by Yevhen Lysyk  
Properties Designer Yevhen Lysyk  
Design Assistant Tadey Ryndzak  
Model Making/Studio Assistants Tadey Ryndzak  
Costume Renovation Supervisor Oksana Zinchenko

## Fruzsina Nagy, Hungary

### “Villa on Andrassy Avenue” in the performance PestiEsti

“This costume clearly represents the result of my experiments of two decades on how to push further a costume’s original meaning, and show it from different aspects. It is already strange enough to have a person wearing a stylized building outfit, but to look inside that dress and see there other people living their every-day life enriches ‘The Villa on Andrassy Avenue’ costume’s aesthetics with a totally new dimension.

I would say that this costume used in the performance was one of the most exciting experiments in my career, and 12 years later it is still a very interesting piece of art, still influencing many of my designs.”

- Fruzsina Nagy

As a company composed of a partly changing group of socially sensitive artists, Krétakör Theatre, founded in 1995, has always made its performances around actual matters, inviting the audience to reflect on social and political circumstances. They made experiments concerning civil responsibility and the way an independent theatre can function in the given economic and political situation. Hence in a way Krétakör became a school of democracy for the young free Hungary. Their show [PestiEsti](#) was a meditation on the city of Budapest, with costumes imitating buildings and public transport vehicles well known to everybody, opening the spectators’ eyes on perception of the city surrounding them. In the 2000s the use of technical innovations in the theater was not exceptional but it was mainly a decorative element and not the integral part of the concept. [PestiEsti](#) used blue box technique to create illusions but at the same time it made visible the real actions behind them. There were also scenes happening in a taxi outside the theatre broadcasted live, while the actors went out in the street and came back on stage from time to time. It was a play with presence: it simultaneously showed the miracle of the illusion created by the technique and questioned ironically the importance of it compared to the presence of the actors.

Fruzsina Nagy’s costumes were as much the protagonists as the actors themselves. The performance consisted a lot of self-reflecting elements questioning the essence of acting and theatre making. While using the most current technical devices for creating illusion, the actors were called on their real names and talked about their real lives and carriers in some of the scenes. The happily singing and dancing costume “Villa on Andrassy Avenue” emphasized this effect of reality by being strongly in contrast to it. Thanks to Fruzsina Nagy’s work, this dress is not just a costume but the protagonist of the scene: an evocation of the city’s spirit. The dancing and singing buildings make a contrast with the everyday misery of finding a proper place to live.

“Fruzsina Nagy brought refreshing ideas to Hungarian stage design. With her creativity she shows new materials and techniques to others and has had a significant influence on young generations of costume designers. She brings the costume into the center of the theatre production, where costumes can reflect in novel ways on the main topic of the show. For Fruzsina Nagy, stage design is never just an illustrative element to the performance.”

- Attila Szabó, Curator for Hungary

## Biography

Fruzsina Nagy (Budapest, 1974) is a Budapest-based costume designer based. She began her studies in London (1993) and completed an MA in Textile Design at the Hungarian University of Applied Arts (1998). She studied Theatre Costume and Set Design at Nottingham Trent University and Textile Design at the National College of Art and Design in Dublin. In 2014, she completed her DLA studies focusing on the methodology of teaching theatrical masks and make-up. Being interested in the relationship of the human body and its surrounding world in every aspect (costumes, masks, make-up, fashion or visuals) Nagy takes a very complex approach to her projects. In Hungary she worked with Árpád Schilling at Krétakör Company, Róbert Alföldi at the National Theater, Tamás Ascher and Gábor Máté at the Katona József Theater, Viktor Bodó at Szputnyik Theater, and many others. Abroad she worked in Graz, Basel, Cologne, Vienna, Zurich and Heidelberg. She directed Costume shows using costumes as “main characters”. “Recycle(d)”, “PestiEsti”, and “Taboo Collection” were experimental and unusual, reflecting Nagy’s peculiar interests at the time. She won the prize for Best Costume in the Theater Festival of Pécs in 2009, 2012 and 2018, Theatre Critics’ Award in 2008, 2009 and 2017, “Costume Designer of the Year” prize from the Hungarian Visual Design Association in 2016, and the Audience Award in 2017. Her exhibition together with photographer Gergő Nagy opened in April 2018 in Klauzal13 Gallery.

“Villa On Andrassy Avenue”  
[in the performance PestiEsti](#)  
Krétakör Theatre, 2007  
[Author](#) András Vinnai  
[Director](#) Fruzsina Nagy, Annamária Láng  
[Choreographer](#) Korinna Spala  
[Set Designer](#) Márton Ágh  
[Costume Designer](#) Fruzsina Nagy  
[Lighting Designer](#) András Éltető  
[Sound Designer](#) Imre Bozsóki Lichtenberger, Moritz Wallmüller  
[Projection/Media Designer](#) Márton Dániel Gábor, András Juhász  
[Design Assistant](#) Tamara Juristovszky  
[Costume Makers](#) Attila Benedek, Mónika Szelei  
[Audio Artist](#) Balázs Temesváry  
[Music](#) Imre Bozsóki Lichtenberger, Moritz Wallmüller  
[Visual Brand Language](#) Kámen Anev  
[Dramaturge](#) Anna Veress  
[Director’s Assistant](#) Dóra Büki

# Jozef Ciller, Slovakia

## The Bride of the Ridge (Nevesta hôľ)

“The monumental spatial architectural composition – using changes of light and special solutions for stage settings – created a magical temple of cruel natural scenery. One of the compositional elements was a wooden board. A wood board is alive, has a life of its own, its scent and structure. It is a specific and true material, there is nothing made up about it, no embellishment on it.

The universal character of the wood board was welcome in a play with a multitude of changing images. The board is part of the past and present, is simple as well as monumental.”

- Jozef Ciller

Even when The Bride of the Ridge was published during World War II, literary critics disparaged the author for avoiding dealing with relevant issues of that time and instead writing about “old stuff”, cherishing the long gone Romanticism, describing a country with which the protagonist fuses into a single being. The novella, however, has become widely popular, even a part of a required reading for Slovak students at the secondary schools. When in 1980s, the theatre in Martin chose to dramatize the novella – a story whose main characters are mountains and ridges – it could therefore be accepted as an escape from the limits of communist ideology, carrying an almost natural force and canonically presenting a symbol of the quest for freedom in Slovakia.

The stage design for The Bride of the Ridge is a perfect example of Ciller’s ability to work with pure indication, a representation of his style distinctive for its simplicity, straightforwardness, and seeming austerity in expression. It is also extraordinary in its creation, as Ciller was both designer and managed the theatre’s production workshops. Under communism, realization of designs could only utilize the employees of that specific theatre, which forced an important and necessary intimate relationship between the designer and the workshops. A characteristic feature of Ciller’s theatre thinking is his work with

authentic objects. His stage structures have been mostly built from real-life things, preferring to work with objects or materials which remembered history. In this case, the fundamental material were raw, rough wood boards with a pronounced structure, acquired directly from a mountain saw mill. In addition to this use of visceral materials, Ciller also involved the actors in the process, allowing them to co-shape and transform the stage in time. The set contributed to the performance’s meaningful impact on the audience, it was born in the process of the production and had its own poetics and logic, invoking stage design as an integrating dialogue connecting the motoric with the aesthetic, the physical with the spiritual.

“I belong to a generation that used to play in our grandparent’s wooden barns during holiday – the light that shone through the boards with which the stable was built would be our first, non-artificial and unconscious contact with the magic of the theatre. Ciller could remind the whole nation what their long forgotten child memories were, he could elevate everyday objects to art, translate a Slovak experience into a universal feeling. This model for The Bride of the Ridge was created for exhibition at the Prague Quadriennale 1987, where it was awarded the Silver Medal “

- Ratislav Ballek, Curator for Slovakia

## Biography

Jozef Ciller (1942) studied architecture at the Slovak Technical University in Bratislava, he graduated in scenography from the Theatre Faculty of the Academy of Performing Arts (VŠMU) in Bratislava in 1968, where Ladislav Vychodil was among his mentors. He has been teaching in the Department of the Stage Design at VŠMU since 1990 and was its head until 2008.

He works as a Head of Design Department at Slovak Chamber Theatre in Martin. He has worked for any theatres across Europe, including in Prague, Brno, Vienna, Novy Sad, Regensburg, Cracow, Opole, Warsaw, Tallin, Kyiv, Zagreb, Rijeka, Dubrovnik, Tampere, and Ellwangen. His work has also been presented in solo exhibitions in Vienna, Prague, Warsaw, Regensburg, Zlín, Luhačovice, Bratislava or Moscow.

He produced over forty set designs for TV films and for 10 feature films including Elo Havetta’s Celebration in the Botanical Garden that was awarded the prize for direction at the International Film Festival in Sorrento, Italy in 1969.

He participated at the Sao Paulo Biennial (1977) with an individual exposition. In 1973 he won the Gold Medal in Triennale in Novi Sad, Serbia. In 1975 and in 1983 he was awarded the Gold Medal and in 1987 the Silver Medal at the Prague Quadriennale. He collaborated on the productions awarded the Dosky Award for the Best Production in 2000, 2005, 2010 and in 2012. In 2007 he received the award of the Chairman of the National Council and in 2017 the award of the Minister of Culture. He is a honorary citizen of a city of Martin.

The Bridge of the Ridge (Nevesta hôľ)  
The Slovak National Uprising Theatre Martin (Divadlo Slovenského národného povstania Martin), 1986  
Author František Švantner, Roman Polák  
Director Roman Polák  
Choreographer Ondrej Šoňo  
Set Designer Jozef Ciller  
Costume Designer Mária Cillerová  
Lighting Designer Jozef Ciller  
Music Juraj Beneš

# Xue Dianjie, China

## Life of Galileo

"I felt so excited and emotional about this project.

I was thrilled that after years of hiding and sneaking around, I can finally design a project with integrity, using my own way and the knowledge I learnt. The emotional feeling was because eventually, I found a like-minded collaborator who I could actually communicate with and an environment of theatre that supported my design after more than ten years of my return from studying overseas. What I needed is to do my best so that my thoughts over these years can be seen by more peers and audiences, and people can feel the fascination of non-illusion of the stage immediately."

- Xue Dianjie

In the late 1970s the decade-long Great Cultural Revolution, in which billions of people were desperately trying to free themselves from imprisoned thought, came to an end. China went through a unique thaw and a dazzlingly cultural climax, during which individuals reunited, joining together under the flag of science, democracy, independence, and freedom while feverishly fermenting reformations and claiming themselves as pioneers and foregoers. Urged to reform and claimed themselves as pioneers and foregoers, they worked together on the unfinished business of enlightenment. At that time, Chinese more than ever wanted to disconnect from the past, to move on from what was lost in political movements – lost in belief, in personal emotions, and in language. Many people compared this period of China to "Silver Age" of Russia or the Renaissance of Europe, as it was an important period of intellectual reconstruction nationwide.

Premiered in 1978, Life of Galileo effectively responded to the need of the time – the liberation of thoughts, the quest for truth and the reconstruction of belief with "rational scientific spirit". In the stage design for Life of Galileo, Xue Dianjie consciously followed the aesthetic principle of Brecht, saw the stage as a place to perform, and combined "elements of illusion" and "elements of

anti-illusion" onstage. Adopting the principle of "anti-illusion", Xue Dianjie used different forms of media with different purposes on the same stage – the smaller screen employed painting method, the platform (abstract platform) was a form of three-dimensional architecture, pieces of furniture were realistic illusion, and the use of two side-walls shared a similarity with Peking Opera, in which an unfolded piece of fabric can represent a castle. All of these various forms together constructed a unify space onstage.

Life of Galileo broke away from the restriction of illusionism in theatre design and played a vital role in breaking the single style of realism while impelling the notion of theatricality or suppositionality as a paradigm. It played 80 performances in a row and gained greater prominence and recognition after being broadcasting on national TV stations.

During the transformation of Chinese stage design in the 1980s, Xue Dianjie suggested to "break away from the restriction of illusionism, apply suppositionality of stage boldly", and the concept of "the stage is a place for performance". Both his theory and practice had a significant impact on the stage design since the 1980s.

"The poster of Life of Galileo from 40 years ago is a collection of Xue Dianjie, and it is completely different from posters we see nowadays. By using the original 'printing' technique, it is a handmade coloured woodcut, which applied printing oil onto Chinese rice paper.

He said, back then, the financial situation was very tight, interestingly, the graphic designer from the theatre knew how to woodcut. Therefore, he made use of his skill and found a piece of discarded wood board in the scenic workshop as the material. It was done by carefully carving inch by inch and printing one by one, after which people took those posters, with brushes and paste in the street and posted them personally all over Beijing.

I think, the creativity and intelligence that were inspired by the limitation of the condition have always been a vivid part of artistic creation!"

- Tan Zeen, Curator for China

## Biography

Xue Dianjie (Liaoning Province, 1937), graduated from the affiliated middle school of Luxun Academy of Fine Arts in 1956 and in 1962 received a master's degree in Set Design after studying at Dresden Academy of Fine Arts of the German Democratic Republic. He was appointed as stage designer and vice president of Central Experimental Drama Theatre (now named National Theatre of China), the second president and honorary president of China Institute of Stage Design, Chairman of China Center

of International Organization of Scenographers, Theatre Architects and Technicians (OISTAT), and visiting professor at the Central Academy of Drama. In the last fifty years, he has designed nearly a hundred productions and has won every national award that refers to stage design in China.

### Life of Galileo

Chinese Youth Art Theatre, 1978  
Author Bertolt Brecht  
Translator Ding Yangzhong  
Director Huang Zuolin, Chen Yong  
Set Designer Xue Dianjie  
Costume Designer Yang Zhihu, Hong Huijuan, Li Mengwu, Han Junying  
Lighting Designer Guo Rongchen  
Properties Designer Jiang Hong, Li Zhongyuan, Li Feng  
Woodcutter Liao Kaimin

# Maria and Tolita Figueroa, Mexico

## Unos Cuantos Piquetitos/A Few Small Nips

“Far from attempting to reproduce Frida Kahlo’s well-known iconography, and using the title of her painting ‘Just a Few Small Nips’ as a starting point, we paid homage to her hence the idea to attach over 60,000 pins on costumes and props, which served to bring objects and wardrobe together under one and the same brightness. Nips added to all that she received, represented by thousands of pins stuck in the skin of the heart, dress and headdress.”

- Maria & Tolita Figueroa

In the early 2000s Mexico began to have international exchanges with other countries, build new theaters that had international like architecture, and to participate in international theatre design festivals, having its first national exhibition at PQ in 2003 and three Mexican designers winning prizes at the first World Stage Design in 2005. The 2006 production Unos Cuantos Piquetitos/A Few Small Nips, based on the life of Mexican painter Frida Kahlo, was Mexico’s first co-production for the World Music Festival in Holland. These international collaborations had higher standards of production and often involved some of the best Mexican designers.

María and Tolita Figueroa knew the work and life of Kahlo because they lived and live in the same Barrio of Coyoacan, in Mexico City, where the Blue House (Kahlo’s former home and now museum) is located. During their childhood, if they dared, they spent some afternoons there, in front of the disinterested custodians. When initially approached to design Unos Cuantos Piquetitos/A Few Small Nips, they hesitated because Frida’s boom has visually reached painful extremes, and unless they were sure of being able to come up with a solid and very attractive proposal of content they risked increasing the long list of light interpretations that have been made of it. The challenge for Maria and Tolita was to show some pieces through the dignity of the character. The haunting memories of childhood in the Blue House reinterpreted by them over time, led them to something maybe

was their presentation with real illness, real pain and real death. And now, the goal was to translate it to the stage, with the most possible scenic truth. The poliomyelitis, the accident during her youth, the constant surgeries and the cures, were life wounds, Nips, that ended up saturating Frida’s heart, body and head. The worldwide phenomenon represented by Frida has led to her work and her person being reproduced by millions, adorning garments and objects made under no artistic or cultural criteria, but, the Figueroa’s sisters reached her work in a very elegant and personal way that represent Frida far beyond of the popular treatment.

“Tolita and María Figueroa are two of the most important and respected designers in Mexico. For more than thirty five years their design have dressed hundreds of character that provoke sigh in the audience when they appear onstage. They are a perfect balance between art and craft; each wardrobe is unique, sublime, and unrepeatable and every character, no matter how minor, lacks details that they themselves do by hand, from small embroideries to large applications in which they mix different techniques. The Figueroa sisters have been an inspiration for more than three generations of stage creators, who see in them two outstanding women working side-by-side with directors, set and lighting designers, making costumes a fundamental element of the staging. “

- Auda Caraza, Curator for Mexico

## Biography

Tolita Figueroa (Mexico City, 1957) completed a degree in History at the National Autonomous University of Mexico, set design and direction at the University Theater Center and a specialization in stage design at the Academy of Fine Arts in Rome, Italy.

María Figueroa (Mexico City, 1955), illustrator by profession, trained at the Angela Camargo Workshop in Florence, Italy; in Restoration, at the London College of Printing, England and at the Madero Printing in Graphic Design. Since 1998, Tolita and María have been integrating to this day, a work team that has carried out more than 163 stagings for opera, dance, theater, video and cinema; 31 productions abroad, and national and international awards, including the “Ariel” of Mexican Academy of Cinematography for the Production Design of the film The Invention of Cronos by Guillermo del Toro, and the Medal of Gold for Best Costume at the Prague Quadrennial 2007.

For 33 years the sisters have worked with many directors, among them: Alejandro Jodorowsky, David Hockney, Ludwik Margules, Guillermo Arriaga, Jesusa Rodriguez, Benjamin Cann, Paul Leduc, Nicolás Echevarría, Juan José Gurrola, Héctor Mendoza, Luís Mandoki, Vladimir Petrov, Luis de Tavira and Claudio Valdéz Kuri.

Among their most recent works are The Nutcracker, choreographed by

Nina Novak, National Dance Company, National Auditorium; DIEGO, GENIO Y SILUETA, exhibition of Diego Rivera’s clothes found in his study for which they made 7 mannequins on a real scale of Diego.

Unos Cuantos Piquetitos/A Few Small Nips

Wereld Muziek Theater Festival, Amsterdam, The Netherlands, 2006  
Author Ximena Escalante  
Director Mauricio García Lozano  
Set Designer Philippe Amand  
Costume Designer María & Tolita Figueroa  
Lighting Designer Philippe Amand

# Luis Carlos Vásquez, Costa Rica

## TRAZOS DEL DELIRIO

“During my 42 year career as a performing arts director and stage& costume designer, the sketch books (Director’s Notebook) have been fundamental to work on the staging. These books have the theoretical analysis of the show along with the drawings of the scenic space, including the entire design process of the show: the scenography, lighting, images and projections, costumes, make-up, among others.

The director’s books are my guide to not improvise. I treasure more than twelve volumes, which are an important part of my career”

- Luis Carlos Vásquez

A cultural shift began in the the 1970s in Costa Rica with the creation of the Ministerio de Cultura (Ministry of Culture) as well as several state performing arts companies that set the path of the Costa Rican performing arts culture. In the 1980s, the culture was further affected by regional and global events, such as fluctuations in the world economy and a period of military conflicts in Central America. This situation culminated in 1987 when the peace treaties were signed and the Nobel Peace Prize was awarded to Presidet Óscar Arias.

Performance design during this period is viewed as austere and conservative; there were few working designers and the physical execution of a design was given priority, while the artistic approach of the design had little or no dramaturgical relevance. This resulted in a very traditional approach, imposed on the national scene by the designers of the 1970s.

This situation led to an intense phase of reflection and analysis in the country, which motivated a theatre group to create a show that would mark the beginning of a Costa Rican avant-garde manifested in the method of performance and the topics they confronted, including, among others: biodiversity, environmental protection, and politics. The theater group Speculum Mundi, with its creators Luis Carlos Vásquez and Nandayure Harley,

innovated the national scene by incorporating design elements and objects consistently into the action. These objects, which provoked exploration and the generation of images, carried a special significance that created moments of great poetic relevance. The work derived from the study of the image and the objectual determined a way of working for this group. Speculum Mundi evolved over time obtaining awards and recognition as it become nationally and internationally recognized.

The Director’s Book of the show Trazos del Delirio was chosen from a series of other books and is considered of great creative value because it’s part of the first show presented by Speculum Mundi, a group that greatly influenced a generation of designers and producers in Costa Rica. Luis Carlos Vásquez Mazzilli carries out a design process where he contemplates the scenography and costume areas, as well as the dramaturgic script and the co-direction of shows. This Director’s Book documents the process, ideas, roadmap, and analysis of how the show took shape. Trazos del Delirio, exemplifies the group’s creation method - using image, moments and shapes to build dramaturgy. As a result, it determined the creation structure of the Speculum Mundi’s subsequent shows. Taking into account what was happening at a national level, the group struggled with what was being done and what was actually important to express, confronting

the way of communicating and denouncing, grappling with commercial ideas against artistic ones. This visceral way of doing provoked a catharsis in the Costa Rican audience and an identification with the irreverent and bold expression of the group.

“Vázquez conceives the show as a whole, involving design as an integral, fundamental part of the staging. The results of each show are not always liked by critics and consequently often create debate about their staging. For him, communicating is an art where symbol supports the text and, in some cases, supplements it. Vázquez take on performance design has inspired generations, both on stage and through his work as a professor in the Escuela de Arte Escénico (School of Scenic Art) of the Universidad Nacional de Costa Rica”

- Felipe Da Silva, Curator for Costa Rica

## Biography

Luis Carlos Vásquez Mazzilli (Barranquilla, Colombia, 1951), is a graduate and professor of the Universidad Nacional de Costa Rica (National University of Costa Rica) with 42 years of experience. He has developed more than 100 productions in theatre, opera, dance, circus and cultural events.. He has worked as professor of art direction for Escuela de Cine de Televisión (Cinematographic and Television School) of the Universidad Veritas (Veritas University), and is the founder of Tierra Negra and Speculum Mundi, two significant stage groups in the history of Costa Rican theater. In 1996 and 2017, he won two national awards for best director and in 1996, one more for best set designer. In recent times, he has continued developing his own shows as design director, as well as working

in art direction and casting for several international film productions. The last cinematographic production as a casting director was the film Last Full Measure, and as art director for the New York independent production The Citizen. Recent productions of Shakespeare’s El Mercader de Venecia (The Merchant of Venice) and Sueño de una Noche de Verano (A Midsummer Night’s Dream), stage adaptations of El Quijote by Juan Carlos Vega and Luis Carlos Vásquez, and Drácula adapted by Hamilton Deane and John L. Balderston were attended by more than 15,000 people. He has represented Costa Rica in several international theatre festivals in Colombia, Argentina, Mexico, and Brazil and has performed on tours made in 9 countries of Latin America.

# Juan Gómez-Cornejo, Spain

## Lighting For Pandur. Fragmentos Del Alma

"In the year 2005 Gerardo Vera, who directed the National Drama Center, proposed for the first time that I work with Tomaž Pandur on Inferno, The Divine Comedy. From here, 10 years of our collaborations would follow both in and outside of Spain and the tension and emotion persisted in all our work together. The knowledge of his particular aesthetic world, the trust and complicity made me keep investigating and enjoying more of the creative processes and the emotion did not stop at any moment. Each new phone call filled me with excitement, and I continued to tremble for the risk of their proposals. This work, inspired by the space of that first meeting in Inferno, belongs to those fragments that have been left of my work with this great artist, serve as a small tribute to Tomaž Pandur showing all the designs I made with him and for him."

- Juan Gómez Cornejo

The work by Juan Gómez-Cornejo is a fundamental element for comprehending the development of theatre lighting in Spain as well as the organization and technical equipment in some of the most important Spanish theatre. Cornejo is responsible for the most important technological advances and developments in many theatre and he is a figure that the very heart of the changes that have advanced Spain at all levels towards a completely modern theatre.

The artist develops daring and audacious atmospheres, giving the best of himself to dramatic texts with a power of abstraction distant from conventional lighting, entering worlds of major poetic impact and expressive force. Gómez-Cornejo's prolific body of work serves as an important school and is a major influence not only for lighting designers, but also for directors and performance designers, who, under his advice and teachings, have developed the current understanding of scenography and stage direction. As a result of his work, he has been awarded several prizes, including the Spanish National Theatre Award, the most prestigious award in Spain. For Fragmentos, a cube-box installation has been created that narrates and describes the lighting work that Juan Gómez Cornejo has done for the works that Slovenian Tomaž Pandur

directed in Spain, paying homage to the career and major contribution made by both to the Spanish stage.

"A discrete man of few words, sitting at the table along with the other members of the arts team, listens very carefully. Without making his presence felt, Juan Gómez-Cornejo will to all intents and purposes bear ultimate responsibility for a major artistic and poetic creation made via light. He knows how to carefully read and capture the wishes of stage directors and so find and produce luminous spaces sublimated to beauty by design. The way Juan treats light enables spaciousness and versatility due to its substantial and formal mobility, a set of privileged conditions that thanks to games of metaphor generate extraordinary spaces of key signifiers to enable comprehension and resolution of the drama. He uses technique, abstraction and poetry to translate concepts in detail, until the invisible and elusive elements of the eternal emotions and values of the theatre are captured, reached and expressed: desire, love and hope, rage, the struggle, fear, war... He can create the most disparate atmospheres at the service of the most diverse dramaturgies. His work becomes the wise, elegant and courteous lead of many of the sets he designs"

- Ángel Martínez Roger, Curator for Spain

## Biography

Juan Gómez-Cornejo (Valdepeñas, 1957) has worked professionally in theatre since 1980, as lighting designer and technical director in different theatres and festivals. From 1991 to 1993 he was in charge of the technical direction of the Central Theatre in Seville for the Expo 92. In collaboration with the Stolle company, he participated in various theatre rehabilitation projects or in the conversion of pre-existing buildings into scenic spaces, such as the Teatro de la Abadía, the Teatre Lliure, or a new construction such as the Teatro Central de Sevilla. He has been working for more than 30 years in the field of lighting design for shows in the fields of theater, dance and opera, collaborating with great stage directors, set designers and choreographers of national and international prestige. His work as a lighting designer has been recognized with several awards obtaining thirteen nominations to the Max Award of the performing arts of Spain for the best lighting, receiving the award four times. He has also received four awards "Rogelio de Egusquiza" in lighting design of the ADE. In 2017 he was awarded the Medal for Cultural Merit of Performing Arts and Music of Castilla La Mancha. And in 2011 he received the National Theater Award. He has exercised his teaching to several generations of creators of this discipline. In 2017 he participates in the publication of the book La luz, melodía del arte escénico.

Lighting For Pandur. Fragmentos Del Alma Installation inspired by the space designed by Sven Jonke for Infierno o El libro del alma

Pictures by Aljoša Revolj, Sven Jonke y Ros Ribas

Construction Intervento. Audiovisual Composition Alvaro Luna Music Mozart – Piano Concerto No.23 in A Major, K 488 Adagio and music

fragments of the plays included in the installation Spain Pavilion – PQ19 Curator Ángel Martínez Roger Organizers INAEM (Instituto Nacional de las Artes Escénicas y de la Música – Ministerio de Cultura y Deporte), AC/E (Acción Cultural Española), AECID (Agencia Española de Cooperación Internacional para el Desarrollo), Instituto Cervantes, RESAD (Real Escuela Superior de Arte Dramático)

### Plays Included In The Installation

#### King Lear

George Kimoulis, 2015  
Author: William Shakespeare  
Adaptation and Dramaturgy: Livija Pandur  
Translation: George Kimoulis  
Direction: Tomaž Pandur  
Set Design: Sven Jonke  
Costume Design: Felype De Lima  
Music: Silence  
Lighting Design: Juan Gómez Cornejo  
Sound Design: Mariano García  
Cast: George Kimoulis, Argiris Pantazaras, Stefania Goulioti, Kora Karvouni, Pinelopi Tsilika, George Gallos, Prometheus Aliferopoulos, Harry Tzortzakis, Nikoleta Faltseta, Adamandia & Zeta Mastrodouka, Zoi & Michaela Petraki, Vicky Rene Vronska Chatzilia

#### Fausto

Centro Dramático Nacional, Madrid, 2014  
Author: J. W. Goethe  
Adapted by: Livija Pandur, Tomaž Pandur, and Lada Kastelan  
Translation: Pablo Vilar  
Dramaturgy: Livija Pandur.  
Direction: Tomaž Pandur.  
Music: Silence.  
Set Design: Sven Jonke (Numen / For Use)  
Costume Design: Felype De Lima.  
Lighting Design: Juan Gómez-Cornejo.  
Video Design: Dorijan Kolundzija

Cast: Manuel Castillo, Víctor Clavijo, Roberto Enríquez, Alberto Frías, Emilio Gavira, Aarón Lobato, Rubén Mascato, Pablo Rivero, Marina Salas and Ana Wagener

La Caída De Los Dioses

(La Caduta Degli Dei)  
Teatro Español (Madrid) with the collaboration of Teatro Calderón (Valladolid) and Festival Grec (Barcelona), Author: Nicola Badalucco, Enrico Medioli and Luchino Visconti  
Adaptation and Direction: Tomaž Pandur  
Set Design: Numen (Sven Jonke)  
Costume Design: Angelica Atlagić  
Video Design: Álvaro Luna  
Music Coordination: Antonio Moreno  
Lighting Designer: Juan Gómez-Cornejo  
Cast: Belén Rueda, Nur Levi, Manuel de Blas, Francisco Boira, Pablo Rivero, Fernando Cayo, Alberto Jiménez, Emilio Gavira and Santi Marín  
Piano: Ramón Grau

Rat I Mir

(War And Peace)  
Zagreb, 2011  
Coproducted by Croatian National Theatre, Pandur Theaters, and European Capital of culture, Maribor 2012  
Author: Leon Tolstoj  
Translation: Zlatko Crnković  
Adaptation: Darko Lukić  
Dramaturgy: Livija Pandur  
Direction: Tomaž Pandur.  
Set Design: Sven Jonke, Nikola Radeljović (Numen)  
Costume Design: Danica Dedijer  
Lighting Design: Juan Gómez Cornejo.  
Sound Design: Žekjko Jedinak  
Music: Boris Benko and Primož Hladnik  
Cast: Livio Badurina, Goran Grgić, Zriknka Cvitešić, Milan Pleština, Alma Prica, Pero Kvirgić, Lana Barić, Milena Zupančič, Ivan Glowatzky, Nera Stipičević, Franjo Kuhar, Iva Mihalić, Luka Dragić, Damir Markovina, Bojan Navojec, Siniša Popović,

Dora Lipovčan, Dušan Bučan, Nikša Kušelj

Symphony of Sorrowful Songs

Staatsballett Berlin and Staatsoper Unter den Linden, Berlin, 2010  
Author/Composer: Henrik Gorecki  
A contemporary ballet based on H. Gorecki's Symphony of Sorrowful Songs  
Direction: Tomaž Pandur.  
Choreography: Ronald Savković  
Adaptation: Livija Pandur and Darko Lukić  
Set Design: Numen  
Costume Design: Angelica Atlagić  
Lighting Design: Juan Gómez-Cornejo  
Cast: Hanna Schygulla, Soloists and corps de ballet des Staatsballetts Berlin: Vladimir Malakhov, Ronald Savković, Nadja Saidakova, Beatrice Knop, Elisa Carrillo Cabrera and Iana Balova, Elena Pris, Krasina Pavlova, Sarah Mestrović, Elinor Jagodnik, Natalia Muñoz, Soraya Bruno, Xenia Wiest, Maria Moumpouli, Weronika Fodyma, Michael Banzhaf, Federico Spallitta, Martin Buczkó, Aymeric Mosselmans, Leonard Jakovina, Dominic Hodal, Arshak Ghalumyan, Vadislav Marinov, Alexander Shpak, Alexej Orlenko, David Simić, Mehmet Yümak

Hamlet

Teatro Español, Madrid, 2009  
Authors: William Shakespeare  
Translation: José Ramón Fernández  
Version and Direction: Tomaž Pandur  
Set Design: Numen  
Costume Design: David Delfín  
Lighting Design: Juan Gómez-Cornejo.  
Sound Design: Mariano García  
Cast: Blanca Portillo, Asier Etxeandia, Hugo Silva, Quim Gutiérrez, Susi Sánchez, Manuel Morón, Félix Gómez, Nur al Levi, Aitor Luna, Eduardo Mayo, Damià Plensa, Santi Marín and Manuel Moya

Medea

Festival de Mérida, 2009  
Author: Eurípides  
Version: Darko Lukić, Livia Pandur and Tomaž Pandur  
Direction: Tomaž Pandur.  
Set Design: Sven Jonke for Numen  
Costume Design: Angelica Atlagić  
Music: Silence  
Choreography: Ronald Savković  
Lighting Design: Juan Gómez-Cornejo.  
Sound Design: Mariano García  
Cast: Alberto Jiménez, Asier Etxeandia, Blanca Portillo, Julieta Serrano

Barroco

Centro Cultural de la Villa, Madrid, 2007  
Authors: Darko Lukić and Tomaž Pandur, based on the novel Dangerous liaisons by Pierre Choderlos de Laclos and the play Quartet by Heiner Müller  
Translation: Álvaro García Meguer  
Dramaturgy: Livija Pandur  
Direction: Tomaž Pandur  
Music: Silence  
Set Design: Numen  
Costume Design: Angelina Atlagić  
Lighting Design: Juan Gómez-Cornejo  
Choreography: Nacho Duato  
Actors: Blanca Portillo, Asier Etxeandia, and Chema León

Infierno O El Libro Del Alma

Centro Dramático Nacional, Madrid, 2005  
Authors: Dante Alighieri, Nenad Prokić  
Based on the Divine Comedy by Dante, inspired by Dantes Divinus by Nenad Prokić and by Works by Francesco de Sanctis, Milorad Pavic and Camille Plagia  
Dramaturgy: Livija Pandur  
Spanish version: Luis García Montero  
Direction: Tomaž Pandur.  
Set Design: Sven Jonke, Numen  
Costume Design: Angelina Atlagić  
Music: Goran Bregović  
Lighting Design: Juan Gómez-Cornejo.  
Cast: Asier Etxeandia, Roberto Enríquez, Charo López, Sergio Peris-Mencheta, Juan Codina, Verónica Echegui,

Noemí Pérez, Damià Plensa, Alberto Pineda, Carlos Brau, Mikel Larrabeiti, Salvador Masclans, Gabriela Limatola, Amaya Galeote and Ekaterina Borok.

# Andy Bargilly, Cyprus

## Seven against Thebes

"The set I designed for Aeschylus' Seven Against Thebes project, was in itself a visual proposal that consisted of many elements linked to the myth and, especially, to its tragic end. The myth itself imposed the use of hard, military material; a fact that led me to the use of burned and rusty iron as the dominant material for the whole set."

- Andy Bargilly

Cyprus has a long tradition in the staging of ancient Greek drama and production in historic open air theatres, with THOC participating every year for decades in the renowned Ancient Epidavros Theatre Festival, in Greece, as the third Greek speaking State Theatre of the Hellenic World. Aeschylus and Seven against Thebes posed a great challenge for the creative team, as it is a play rarely performed due to its difficulty and its greatness. For the production, Andy Bargilly designed a scenic environment of grand metal God figures, burnt copper in color, which stand rough and imposing, demonstrating the antithesis between their stature and the size of human weakness. These God figures played a very important role in creating an Aeschelian scenic universe much fitting to the tragic curse of the heroes. And the Gods' representations, cold as iron, yet visually almost burnt, are there to testify, to see to justice, to oversee catharsis and bring back divine order. Awe and order. Indicative of his poetic style, Bargilly dresses and builds on stage a timeless theatre which avoids photographic realism or simply reflecting that which is familiar, but images which leap into the imagination with a magic of colour and a harmony of rhythm. To this day they hold an exceptional position among set sculptures created for theatre productions in Cyprus.

Andy Bargilly has been influential to the theatre in Cyprus in many different ways not only as a leading scenographer but also serving, over the years, in many

significant public posts related to the Arts. He was instrumental in initiating the Cyprus National participation in Prague Quadrennial Exhibition of Theatre Architecture and Design in 1991 which continues to this day. He was one of the first to introduce the minimalistic approach in stage design in Cyprus and the technique of black-light theatre. Bargilly has guided many young scenographers in achieving great goals in Cyprus and abroad and has been a key figure in the making of the Cyprus Theatre Museum and the new THOC premises. The London daily Guardian, in its electronic edition of 31st January 2015, included his work for the Phoenician Women among the 16 most stunning set designs world-wide for the period 1990-2005.

"Mr Bargilly's copper like iron statues are landmarks of scenographic approach in objects here in Cyprus – very characteristic of the Artist's work, but also in a look historically very significant to Cyprus and its connection to Copper (Cuprus). The specific production by Cyprus Theatre Organisation of Seven against Thebes by Aeschylus (2001) travelled from Nicosia to the Ancient open air theatres of Curium and Paphos Odeum in Cyprus, to the Ancient Theatre of Epidavrus in Greece, to Copenhagen in Denmark, even to far away Beijing and Shanghai in China, carrying the world of the Ancient Greek tragedies in a magnificent way."

- Marina Melani, Curator for Cyprus

## Biography

Andy Bargilly (Famagusta, 1947) studied stage and costume design at DAMU in Prague and furthered his theatre and arts education in the United States, United Kingdom, and Germany. He has designed over 130 theatre, ballet, opera, cinema, and television productions in Cyprus, Greece, and Germany. His notable collaborations include work with Cyprus Theatre Organization, Kassel State Theatre in Germany, State Theatre of Northern Greece, Municipal and Regional Theatre of Kalamata, and the Goerlitz Municipal Theatre. His stage designs have been exhibited at World Stage Design 2005 in Toronto, World Stage Design 2009 in Seoul, and in a large retrospective exhibition in 2017 at Cyprus University. His work has been part of the Prague Quadrennial as an exhibitor, curator, thematic author, and architect. His work has been recognized with major awards, including the Cyprus Theatre Organization Theatre Prize for Scenography and the Art Direction Prize for Film at the 5th Festival for Short Films and Documentaries in Mylonas. In addition to his work as a designer, he was also the Director of the Cyprus Theatre Organization for 13 years; co-founder and first artistic director of SKALA Theatre; founder, ex-present and honorary president of the Cyprus Centre of Scenographer, Theatre Architects and Technicians; artistic director for the events celebrating the 50th anniversary of the Republic of Cyprus; a member of the Executive Council of the European Theatre Convention; and is currently artistic director of KYPRIA International Festival.

Seven Against Thebes  
Cyprus Theatre Organisation (THOC), 2001  
Author Aeschylus  
Director Varnavas Kyriazis  
Choreographer Lambros Lambrou  
Set Designer Andy Bargilly  
Costume Designer Stavros Antonopoulos  
Lighting Designer Gregoris Papageorgiou, Giorgos Koukoumas  
Sound Designer Original Music  
Composition: Michalis Christodoulides  
Design Assistant Irina Heckendorf  
Costume Makers: Suzana Ioannou  
Masks Maria Charalambous, Stavros Antonopoulos  
Makrame Andros Kritikos  
Hand Woven Materials  
Julia Astreou-Christoforou  
Assistant to the Costume Designer  
Melita Couta  
Make up Maria Charalambous

# Kustav-Agu Püüman, Estonia

## Beast on the Moon

“There were quite a few friends. The war had just ended and after the 9th of March 1944 bombing we had lost our home in Tallinn and moved to live with my uncle in the countryside. My uncle’s kids were all older than me. After we came back to the city, all my games went along alone.”

“The production was emotionally close to me and the fusion of comic and tragic created skillfully by Kalinovski, captivated me already while reading the play. The Beast on the Moon was one of the last productions of my career, I succeeded to create harsh and expressive minimalism. I was able to create the costume concept of main characters by using colours, Aram’s costume gradually moves from light to dark clothing at the end, Seta’s costume on the other hand turns from dark to light and the passing of time was depicted by using period costumes. The costumes were sewn by very good professional standard, which was also noted by experts. Together with the staging by Madis Kalmet the scenography attained impressive entirety.”

- Kustav-Agu Püüman

The war in Syria has its beginnings in spring of 2011, while at the same time Estonian restored independence had lasted already for 20 years. But decades after WWII, Estonia still grapples with accepting the wrongs in its history – mass-deportation of 1941 and 1949, when remarkably great number of Estonians lost their families due to the communist terror. Estonian audiences responded to the theme of The Beast on the Moon – being violently cut out of one’s past and ancestors and trying to survive and continue with one’s life elsewhere. The suitcase, which is almost the only existing object of Seta’s past and which recalls lost home and family, holding an old puppet which belonged to Seta’s mother.

Kustav-Agu Püüman as a scenographer of that play, staged in 2011 at Tallinn City Theatre, chose to tell this story with the help of one remarkable object from his personal history. It is a simple suitcase made of spruce during wartime by his father. The suitcase served as a temporary home for 7-year-old Kustav-Agu, in order to keep his few belongings together, while their family was forced to leave their home due to the planes of Soviet Army bombing Tallinn in

March 1944. Püüman’s family with small children escaped by foot to their relatives, living 40 km afar. It was a long and cold winter night, but typically pitch-black sky was lit up by the flames of burning homes in Tallinn, as it showed the way for their escape. That suitcase has accompanied Kustav-Agu during his path through life as a ballet dancer, as an artist, as a lecturer, as a human being holding the memory of home, family and the little boy, he once was.

The simple suitcase, which is empty lying on the floor, is the remembrance of homes lost, parents lost, memories lost for Armenians in America at 1925-1933 (depicted in the play), as well as the same things lost for Estonians in Tallinn experiencing The Beast on the Moon in Tallinn City Theatre in 2011.

The sensitive, delicate, tactful work of an artist Kustav-Agu Püüman brings to focus masterfully, while handling the painful subject, a simple object that has a personal as well a national sonance. It is more than just an object expressing certain things; it is a time capsule which holds and connects our hearts. The artist does not exchange the humane value for effusive, emotional and empty symbols;

his design is a score by which the actors are tiptoeing along. The suitcase of Kustav-Agu is an (musical) instrument of silence.

“His traits as a scenographer can be characterized with emphasis on stylized elements of great detail of historical costume and settings, romantic and symbolic approach to material and poignant glamour and sophisticated elegance. His creative work has enriched numerous theatre performances, feature films, television shows, song and dance festivals etc. The ability to be here and now is the greatest gift Kustav-Agu Püüman gives as he keeps inspiring his colleagues and students throughout all these decades.”

- Inga Vares, Curator for Estonia

## Biography

Kustav-Agu Püüman (Tallinn, 1937) is a well-known Estonian scenographer and inspiring tutor. His theatrical career started nearly 70 years ago as a young ballet artist on the stage of Estonian National Ballet where he fell in love with theatre. In 1956 he graduated from the Estonian Choreography School and in 1969 completed the course in scenography at the Estonian Academy of Arts. Kustav-Agu has created costumes for drama, opera and ballet productions. His unforgettable and well-known historic costumes and wonderful set designs include work for theatre productions, TV shows, movies and variety shows, among them notable collaborations with Tallinn City Theatre and Estonian National Opera which have

defined elegance in theatre design. Since 1994, Kustav-Agu has been resident in Tallinn City Theatre as a designer, where his colleagues describe him as a loyal, discrete, empathic, and reliable person.

He has also designed several books and been the curator of art exhibitions. Since beginning his career, Kustav-Agu has worked as a lecturer of history of scenography and theatre costume in every theatre oriented course at Estonian universities, influencing generations of designers.

### Beast on the Moon

Tallinn City Theatre, 2011

Author Richard Kalinoski

Director Madis Kalmet

Set Designer Kustav-Agu Püüman

Costume Designer Kustav-Agu Püüman

Lighting Designer Priidu Adlas

Liisa Ikonen, Finland

## Dialogic Scenography: Phenomenological Interpretation of an Alternative Work Process

"My work in HYPNOS-group taught me something essential about facing the unknown and finding the right questions that are included in all artistic work and research. It guided my artistic thinking and practice towards an attitude of dialogue and listening, which has remained with me. I pondered on freedom of art both as an artistic and ethical question. My research took place by making experimental performances with a state of mind open to reception. During practice situations free of hierarchical structures the work taught me to tune towards something that did not yet exist. Referring to my honoured philosophical guide Martin Heidegger and his existential phenomenology, my new dialogical scenography surfacing from this ground was not representation, but a place where existence took place."

- Liisa Ikonen

In Finland scenography and the profession of the scenographer has had a certain burden of first being understood firstly as a craftsman and an engineer and only lastly an artist and a thinker. Tradition has required large scale construction from scenographers, and the working model left little room for improvisation or a possibility to react to change in the artistic process. The majority of the productions were and still are play-based drama theatre.

Scenographer Liisa Ikonen's work Dialogic Scenography: Phenomenological Interpretation of an Alternative Work Process (2006) is a doctoral dissertation which includes a written thesis and seven experimental performances and their work processes, made during the years 1994–2000. Ikonen's research was one of the forerunners in the field of practice-based artistic research in the Finnish Art Universities and it was the first dissertation including the researcher's own artistic developments in the field of scenography in Finland. It launched a totally new approach in creating scenography and design, one not attached to any predefined goals or intentional will. It signified submission to an unpredictable encounter. Ikonen's thesis, focusing on the questions of being, artistic freedom, and equality,

broke conventional orders and encouraged artists to find individual levels in their work, to develop a new kind of process-based working methods and alternative way of collaboration. Her main statement was that a collective work builds a world around itself without previously set targets. When this process is approached attentively and allowingly, every part of the work can appear according to its essence. Ikonen simply guided people to see the collaboration as a part of individual work, where the collaborators with their individual artistry are in dialogue and none of them are subsidiary to others. By choosing this book as an example of groundbreaking scenographic work in Finland it also allows us to see the possibilities and potential of a scenographer and a designer as a thinker, writer, theoretician and a diverse artist at the same time.

"The book is both a visual symbol and a utility article. It is a memento for processes past. It is a study book for every fledgling scenographic thinker. It is a means to sensitize perception, to communicate, to create a dialogue. Ikonen's groundbreaking research has opened up the discourse on alternative scenographic working methods in Finland. Her research has influenced

and encouraged, even empowered Finnish scenographers to expand the boundaries of scenography, to take a stronger and more independent role in the fields of theatre, performance and fine art."  
- KOKIMO, Curator for Finland

## Biography

Liisa Ikonen (Pielavesi, 1964) is a scenographer and director of the MA Design Program in the Department of Film, TV and Theatre in the School of Arts, Design and Architecture, Department of Film, TV and Theatre at Aalto University. She is the head of Expanded Scenography Research Group and the Principal Investigator in the Academy of Finland funded "Floating Peripheries – Mediating the Sense of Place" research project in Aalto University. As a scenographer, Ikonen has worked throughout her 25-year career in both experimental and institutional fields of performing arts, and her research is closely tied with her artistic practice. Ikonen's expertise in renewing artistic research practices has been recognized through her systematic development work in project Hypnos (1994–2000) in which she developed work methods through several site specific performances in non-institutional

found spaces in urban environment. The development work has continued in other artistic projects situated in non-theatrical spaces in urban spheres. In her postdoctoral research she continues the work by developing the collective multidisciplinary design and application of alternative uses of scenographic means.

Dialogic Scenography Phenomenological Interpretation of an Alternative Work Process (2006)

Author Liisa Ikonen  
Publisher University of Art and Design Helsinki

Liisa Ikonen's thesis, focusing on the questions of being, artistic freedom, and equality, broke conventional orders and encouraged artists to develop a new methodology.

# Jean-Claude De Bemels, Belgium

## La mission

“There’s no rules, no principles, or only one: to have no principles at all. Everything always is to be done again.

For the scenery of La Mission, one can have the feeling that I used many principles at work in the previous pieces, but it’s never for the same reasons: I always try to find the most specific answer / set up to highlight the dramaturgy and help the directing.”

- Jean-Claude De Bemels

During the first decade of his career, Jean-Claude De Bemels was part of the “Young Theatre” movement – new companies composed mostly of young artists looking for “other” ways to produce theatre than in the well established institutions, especially in alternative places (old workshops, factories and abandoned public spaces), aside from the existing theatres, mostly to define another relationship to the audience, and to give an unusual and more specific point of view to the subject that was dealt with, an approach until then not so common in Belgium. De Bemels also worked extensively with theatre for young audience in Belgium, which achieved an exceptional development and quickly met with international recognition.

Collectively, De Bemels work in this time contributed to an evolution, modifying the climate of theatre making in Belgium by bringing greater attention and value to the role of design as a major dramatic force. His career corresponds, and helped drive, the struggle within Belgium to recognize “scenography” as a profession equally among the general public and the professional theatre community. This culminated in 1983 when, at last, the Association of Theatre Critics created their first award, or “Eve”, in scenography, bestowing it for the first time on Jean-Claude De Bemels for the whole of his prolific career.

With his work on La Mission, Jean-Claude De Bemels started incorporating various types of raw materials into his creations,

and it somehow became his “signature”. The injection of “real” elements in the theatrical space, apart from being constraining and therefore inspiring for the actors, gave way to new conceptions of scenography. In this case, the action culminated in the theatrical transposition of the violent argument between Danton and Robespierre in a mud wrestling game. After mud, he used sand in Sur les ruines de Carthage by René Kaliski, and Phèdre by Racine, and huge amounts of water in Fin de partie by Beckett, La soupe au crapaud by Bernard Chemin and Britannicus by Racine.

For La Mission, audiences were placed at an unusual angle of view, overlooking, in a voyeuristic position, the action. By overlooking the stage and being part of it, the viewers were close to the actors and had the impression of being themselves on the bridge of this liner cruising from Paris to La Réunion, witnessing the avatars of the Revolution and the struggle against slavery, feeling they were experiencing it “live”...

“La Mission had a great impact on the theatre industry in Belgium and made an unpredictable international tour, knowing what it cost for a capacity of only 80 spectators! They had to rebuild an autonomous structure that can be taken apart and put back together in any places, even non-theatrical, or sometimes on the stage itself.

Stage design models are often damaged by their handling in construction

workshops, and stage designers cannot keep the hundreds of models they make during their careers. It is lucky that this model (with a few others) was preserved in the attic of the Maison du Spectacle La Bellone, which was created by Serge Creuz who was thinking about opening a museum of stage design someday.”

- Catherin Simon, Curator for Belgium

## Biography

Painter and scenographer Jean-Claude De Bemels (Brussels, 1945) graduated in 1974 from the Scenography program of La Cambre in Brussels (supervised by Serge Creuz). He has created more than 180 production design projects including plays, puppet shows, dance, circus, street theatre, and cinema. In 1983 he received the “Eve de la scénographie” for the entirety of his work, awarded for the first time by the Association des Journalistes du Spectacle. Since 1986 he has been working increasingly with computers and experimenting with new technologies in his projects. In 1988, he designed and produced his first scenography using digital technology. He was appointed head teacher of the Atelier de Scénographie at the Ecole Nationale Supérieure d’Arts Visuels de la Cambre in Brussels in 1989; in 2000 and 2002, he contributed to the creation and served as the artistic director of the first creative parade in Brussels the “ZINNEKE parade”, a biennial event that brings

together more than 4000 people. He has participated in The Prague Quadrennial on multiple occasions: taking part as a student in 1971 and having his work exhibited as part of the Belgian national exhibit in 1975-87, as well as in 2015 and 2019. Since 1991, he has organized the participation of his students to the Student Exhibition.

### La Mission

Théâtre de la Place/Liège and Théâtre Varia-Bruxelles, 1986

Author Heiner Müller

Director Marcel Delval, Michel Dezoteux

Set Designer Jean-Claude De Bemels

Costume Designer Céline Cherton

Makeup Designer Jean-Pierre Finotto

Masks Jean-Pierre Finotto

# Kirsten Dehlholm, Denmark

## I Only Appear To Be Dead

"I Only Appear To Be Dead is important as a work of art that combines something completely new in its form and shaping and also something recognizable, something that people can relate to. Well known objects are put into new context and get new meaning. Quotes by H.C. Andersen are presented as independent statements, as pieces of poetry. All is sung and told by excellent singers."

- Kirsten Dehlholm

Kirsten Dehlholm and Hotel Pro Forma have been challenging the borders between performance art, theater, opera, architecture, and music since the company was founded in 1985. Utilizing new technology in order to push the scenic and performative experience in new directions, Hotel Pro Forma points the way for Danish stage designers. Engaging with an inspirational model for creating performances, they assemble creative teams from different fields in order to meet the needs of a specific performance, enabling a unique fusion of creative competence through a highly collaborative process, where many creative fields are mixed. Hotel Pro Forma also hosts international interns and artists in residence programs, knowledge exchange, breakfast meetings, seminars and artist talks that inspire the next generation of designers.

For each production, Hotel Pro Forma selects a "big subject" and conduct thorough research into its many aspects. Working with this research and tools such as perception, sensing, light, and architecture the company examines and learns about the phenomena of the world.

The production I Only Appear To Be Dead was created in 2005 – the year of the 200th anniversary of the birth of iconic Danish fairytale author Hans Christian Andersen. He was celebrated in Denmark by all kinds of events, films, books, and theatre productions. While other projects took departure directly from his life and/or his fairytales, Hotel

Pro Forma wanted to focus on the person or the artist himself, researching his life and his traumatized personality. For most of his life Andersen recorded his experiences in diary form, as a conscious form of staged documentary with the historical, social, and technological development of 19th century Denmark and Europe as a thought provoking background. In these diaries darkness, doubt, and fatality prevail. The title I Only Appear To Be Dead refers to the handwritten note, H.C. Andersen placed on his bedside at night due to his fear of being buried alive. But the title could just as well refer to the considerable attention devoted to his person and work at the present time. The audience placed in front of the 32 m wide stage cannot get the whole overview in one glance, they must turn their head from one side to the other. In this way they are also active in how they perceive the stage and the movement of the performers. The 32 picture cards were placed in a variety of venues, of spaces, and the space around the cards being visible was part of the scenography. The cards are movable, allowing changes of landscape during the performance.

"The visual elements can be presented as pieces of visual art outside of its contexts as the theatre piece. They played a significant role in shaping the atmosphere of the performance, and have an ethereal feeling to them as they stand glowing freely."

- Sara Vilslev, Curator for Denmark

## Biography

Kirsten Dehlholm (Vejle, 1945) is the artistic director of Hotel Pro Forma, which she founded in 1985. With a background in the visual arts, she has worked with performance art since 1977, and her current work includes directing opera, theatre, and performance art internationally.

Hotel Pro Forma is a production company of performance art, opera, and exhibitions. Every production is a new experiment and contains a double staging: contents and space. The architecture and the traditions of the venue are part of the performance as a co-player. Perception, perspective, and themes from the world today intertwine with each other in a conceptual, visual, and musical work of art. Each production is the result of a close collaboration of professionals from many disciplines: the visual arts, architecture, music, film, literature, science, and digital media.

Kirsten Dehlholm and Hotel Pro Forma have received many prestigious awards from important Danish and European Arts Institutions. In 2015, she was awarded with the distinguished Artist Award for the Performing Arts (ISPA) as well as the Danish Honorary Reumert Award for her lifelong work. [www.hotelproforma.dk](http://www.hotelproforma.dk)

I Only Appear To Be Dead  
Hotel Pro Forma, 2005  
Author H.C. Andersen  
Director Kirsten Dehlholm  
Choreographer Kirsten Dehlholm  
Set Designer Kirsten Dehlholm  
Costume Designer Maja Ravn and Kirsten Dehlholm  
Lighting Designer Jesper Kongshaug  
Sound Designer Mogens Laursen  
Properties Designer Kirsten Dehlholm  
Projection/Media Designer Kirsten Dehlholm  
Design Assistant Ralf Richardt Strøbech

# Ali Raffi, Iran

## Fox Hunting

“This play speaks straightforwardly to the audience and its content simply relates to anyone, whether Iranian or non-Iranian.

Shakespeare is the master of stories about obtaining the power at any price and we know that his plays are all understandable by people from various social, political or cultural backgrounds. That’s what I tried to do in Fox Hunting. While design and staging of the play is also very unique among my other works. “

- Dr. Ali Raffi

Fox Hunting was written and created in a controversial political era in Iran when Mahmoud Ahmadinejad came to power and became Iran’s 6th president (2005-2013). He started off by monopolizing the power, dominating country’s financial system, and acquiring absolute control over everything. As a result of his wrong decisions, several nations imposed sanctions on Iran and the country entered a period of political solitude. Simultaneously, the regime increased authoritarianism and pressure over the people. Though many artists left Iran after the Islamic Revolution of 1978, some, including Dr. Ali Raffi, stayed and continued to work in spite of the restrictions, financial burdens, and censorship.

Written, directed and designed by Raffi, Fox Hunting is about power: gaining it and retaining it. Staged in 2009 at the Vahdat Hall in Tehran, Raffi tells the story of Agha Mohammad Khan Qajar, founder of the Qajar dynasty of Iran in a white, over-scaled morgue. Through this unique scenography, the play provided a political counter-site to the society and became another space filled with fantasy and the grotesque, representing the soul and mind of third world leaders who would do anything to survive and win power and authorization. Inspired by Shakespeare and the political situation Iranians were living in during play’s production in 2009,

Agha Mohammad Khan is portrayed as an innocent kid turning into a ruthless king during the course of his life, expanding an Iranian story to a commentary on the global phenomenon of power. Staged in the midst of a dark era, the production’s politically and socially relevant content impacted both audiences and theatre artists, opening an encouraging window for dramatic work. Raffi wrote in the play pamphlet “Theatre is not a vitrine for history” and audiences were touched emotionally because while watching the play, they were not thinking even for a moment about the history; they were adopting everything to the political events happening at the time of the production in Iran.

“On the cold winter night that I stepped out of Vahdat hall in Tehran after seeing Fox Hunting, my eyes were wet and I was emotionally so touched that I couldn’t stop thinking about the play for a while. That night, I became sure about working in theatre. I believe theatre has the most beautiful means to engage people with the complex stories of their times. Fox Hunting draws on human’s loneliness and their inner complexes as means of destruction. It’s from these layers that Raffi’s main question comes to life: ‘How do people become dictators?’

At a time when global power games have traveled beyond geographical boundaries, from Trump to Kim Jong-Un

and ISIS, it’s a right moment to reflect at Fox Hunting. Raffi’s set reminds us that wiping out each other to gain power will not only erase borders but will also turn our world into a gigantic white morgue filled with piles of corpses. “

- Elahe Morjovi, Curator for Iran

## Biography

Ali Raffi (Isfahan, 1939) got an athletic scholarship to pursue his education in France in 1958. Two years later and after a traumatic ski injury, his life path was changed and he went on to get a Bachelor and a Masters degree in Sociology and Theatre at Sorbonne. He started his career in France as an actor and assistant director at the National Theatre France and he received a PHD in Theatre Studies. Sixteen years later in 1974, he returned to Iran and started teaching at the University of Tehran. Before the Iranian revolution in 1979, he was appointed as chair of the Theatre Department at the Faculty of Fine Arts as well as artistic director of City Theatre of Tehran. He left Iran again during the revolution and came back in 1991 to continue teaching at the University of art Tehran “Cinema and Theatre”. He has been actively working in theatre and movies ever since, directing and designing more than fifteen plays and two movies as well as designing five plays of other

directors. In his own work, he is always both director and designer, developing a play through a long workshop process usually lasting two years. Therefore, his career is not distinguished because of the quantity of his works, but for their quality and uniqueness, including: Memories of Sand Years (1994), Blood Wedding (1999), Shazdeh Ehtejab (2002), It Doesn’t Snow in Egypt (2004), Fox Hunting (2009), Yerma (2014,) and Memories and Nightmares of a Life Saver and Murder of Mirza Taghi Khan Farahani (2016). Though in his eighties, Raffi is working on a new theatre production as well as finishing his book on creativity in theatre.

### Fox Hunting

Dey Theatre Group, 2009

Author, Director, and Designer Ali Raffi

# Francis O'Connor, Ireland

## Waiting for Godot, Tree Of Nails

"For me I've always tried to be true to the author, to make alive and vivid their intention. In the creation of the Godot tree these driving forces came together in a deeply affecting way. I didn't want a fake tree. I didn't want to dig something up. I wanted to create something that was moving and the essence of a tree. By using boat nails the tree became connected to journey. The nails also allude to Christ on the cross which is referenced in the play.

A real joy was the process of making it. We could only find galvanised nails. We had to create a fire to burn off the galvanised finish. Once this cooled the nails were left outside to rust, before the whole was welded together to form the partly transparent trunk and branches. The ritual nature of its creation seems beautifully apt to us. It's also a production I know that everyone involved in is hugely proud of. This is why it's so important to me. It's an object that somehow encompasses the play but also the friendships and bonds that we have formed within Druid."

- Francis O'Connor

Ireland was emerging from a period of economic depression. The era of the Celtic Tiger was over. It cannot be said for certain if this directly affected the approach of director Gary Hynes and designer Francis O'Connor on this production, but subliminal connections may be present. Socially and politically the situation was much more exciting and dynamic. The role of the Catholic Church was much diminishing, same sex marriage was about to be legalised after a referendum, and other societal dynamics were changing resulting from the Liberalisation of the country. This created a mood of social optimism against the backdrop of financial uncertainty.

Spanning 20 years of collaboration, O'Connor and Hynes have been reimagining and trying to find a way of presenting the Irish canon for a contemporary audience. Godot is so rooted in Ireland and the Irish psyche. It was groundbreaking in as much as it was revealed perhaps even more than ever as a profound, moving and very funny play. The performances by a comparatively young Vladimir and Estragon are particularly special ... they are not at the end of their lives and perhaps this makes it more affecting.

There's a wonderful intimacy between them.

The production started off very small and intimate – a planned two week run in the Mick Lally Theatre, Druid's beautiful but small 80-seat theatre space. The resources reflected this scale. Such was the success of the production both critically and with its audience, that the production was carefully developed to fill bigger spaces. It has since had huge success touring around the world and most of the major international festivals.

"Francis O'Connor's designs for plays, musicals and opera have been seen in Ireland, UK, throughout the US, Europe and Asia. One of the most influential aspects of his work is his collaboration with director Gary Hynes, and his unrelenting resolve to serve the play. However spectacular, bold or contemporary his stages are, they never get in the way – everything is at the service of the play."

- Jo Mangan, Curator for Ireland

## Biography

Teeside designer [Francis O'Connor](#) (Middlesbrough, 1964) trained at Wimbledon School of Art under Richard Negri. His career in the last thirty years has encompassed work across drama, musical theatre and opera. He is based in the UK where he has designed numerous plays for the National Theatre and The Royal Shakespeare Company. He has also premiered much new work with the Royal Court and Hampstead Theatre. He has designed internationally including productions for Komische Oper, Berlin. Grand Théâtre de Genève, Opéra national du Rhin, English National Opera and Opera North. He has a long association with Garsington Opera and the Buxton and Grange Park Festivals. His designs for the world premieres of Kevin Puts's Pulitzer Prize-winning opera [Silent Night](#) for Minnesota Opera won much acclaim. His designs for Jonathan Dove's [Pinocchio](#) for Opera North were nominated for the prestigious Faust Prize and this production has toured the world. Francis is perhaps best known for his collaboration with Garry Hynes and Druid Theatre. The many award-winning productions they have created have toured widely and include Martin McDonagh's [The Beauty Queen of Leenane](#) and [The Leenane Trilogy](#), [Druid Synge](#), [Druid Murphy](#) and [Druid](#)

[Shakespeare](#). His awards include the Boston Critics Circle Award, the Elliot Norton Award, three Irish Times Theatre Awards and he was part of the UK team awarded the Golden Triga Prize at the Prague Quadrennial.

[Waiting for Godot](#)  
Druid Theatre, 2016  
[Author](#) Samuel Beckett  
[Director](#) Garry Hynes  
[Choreographer](#) Nick Winston  
[Set Designer](#) Francis O'Connor  
[Costume Designer](#) Francis O'Connor  
[Lighting Designer](#) James F Ingalls  
[Sound Designer](#) Gregory Clarke  
[Properties Designer](#) Francis O'Connor  
[Model Making/Studio Assistants](#)  
Alex Doidge Green  
[Costume Makers](#) Doreen McKenna  
[Production Manager](#) Barry O'Brien

[Short Text for Brochure](#)  
However spectacular or bold his stages are, Francis O'Connor's designs are always at the service of the play as he reimagines and finds new ways of presenting the Irish canon.

# Alexander Lisiyansky, Israel

## Lost Between X-Y-X

“This project is an unfinished tower, consisting of models, sketches, photos of my projects for the past 30 years, some of them are saved, some made specifically for the exhibition. The fragments are made in different scales and techniques, flow or intersect each other and form one whole – the author’s attempt to realize what is happening between the X-Y-Z axes.”

- Alexander Lisiyansky

### Object

The designer’s work is never done. The concept of this piece is the artist’s feeling that the work of space design can never be finished. As soon as the work on a performance design is done, the designer already realizes how it could have been done better and different. Therefore the artist often goes back to the same concept or spatial idea, that they used before but was not completely satisfying, neither exhausted.

Lost Between X-Y-Z is created specifically for PQ 2019. It is an unfinished construction built on a round base referring to the Tower of Babylon. Lost between X-Y-X is constructed of many pieces of models, photos and renderings that were all created by Alexander Lisiyansky in the process of design of various works for theatre, opera and performance in different languages, different countries and in collaboration with different directors and creators, over the period of the last 27 years of his life in Israel. The artist feels his entire professional life is the creation of one set for different scenes for different performances, in different circumstances, different times and different countries. Like a spiral line going again and again on the same course only higher or deeper. The Israeli Hebrew theatre had a special influential relationship with the Russian Modern theatre movement since the establishment of Habima in Moscow (1919) a hundred years ago.

In 1987 Lisiyansky, then a young graduate of Architecture and scenography in Moscow, won a prize in PQ87 for designing the Russian national exhibition. Shortly after that he immigrated to Israel and joined the legendary director Yevgeny Arye in Gesher Theatre, that marked a new era in the Israeli theatre. His work was immediately recognized and had a great influence on the Israeli design. Lisiyansky was the pioneer of many designers and theatre professionals who immigrated to Israel after 1991, in the years of the great immigration from the former Soviet Union, which changed the Israeli society and culture beyond recognition.

“He was the first but is still at the top. Lisiyanski also had a great influence on the many students he taught over the years. My colleagues and I feel honored to invite Lisiyansky to participate again in PQ this time in the Fragments exhibition as an Israeli legend.”

- Anat Mesner, Curator for Israel

## Biography

Alexander Lisiyansky (Voronezh, Russia, 1958) graduated from Voronezh State Academy of Architecture and Civil Engineering (Master’s Degree in Architecture). He studied Theatrical Design with David Borovsky in Moscow Taganka Theater and Sovremennik Theater. Lisiyansky immigrated to Israel in 1990 and his work includes sets for more than 200 theater and opera productions, exhibitions and interior design all over the world (Israel, Russia, USA, the Netherlands, Bulgaria, France, Estonia). Lisiyansky served as Chief Stage Designer for the Moscow Sovremennik Theater (1988-1990), and for the Tel-Aviv Gesher Theater (1995-2001). He was also active in teaching stage design in Tel-Aviv and Jerusalem Universities. He has received many international and Israeli awards. Among them 4 times best Israeli scenographer, 3 times for set design for children performances, Prize for the design of the Soviet Pavilion PQ -1987. Initiated and guided a Masters` graduation project for the stage-design program at Tel-Aviv University. The project, entitled “A Space for Hamlet”, was presented in PQ -1999 and was awarded the UNESCO prize. Most important work of recent years: Village by Sobol; Gesher Theater, Tel Aviv; Three Sisters by Chekhov; Tango by Mrozek, Habima National Theater, Tel Aviv; Otello opera by Verdi, the New Israeli Opera, Cesaria; Eugene Onegin opera by Tchaikovsky, Virginia Opera, Norfolk; The Nose opera by Shostakovich,

Opera Boston, USA; Our Town by Wilder, St. Petersburg; Hamlet by Shakespeare, Theater u Nikitskih vorot, Moscow; The Cherry Orchard by Chekhov, Pushkin Theater, Moscow; Agnon to Levin opera by Permont and Rechter, The Israeli Opera, Tel Aviv.

# Yukio Horio, Japan

## Der Fliegende Holländer

“Presenting a ship on stage is the most basic element of this opera. The ship represents the Dutchman’s fate; cursed forever to sail the seven seas. I discussed with Matthias, the director, that we could present it in a dynamic way on the stage.

One approach was the use of a huge red cloth that is the sailcloth of the ghostly ship. You can imagine the scene; a huge red sailcloth rises up from the upstage, moves toward the downstage and covers the entire stage, then carries away the occupants on board to the sea. Also, the other approach was the use of a large triangular object that represents a bow of the ship. This triangle jutting out to the downstage is movable up and down. It presents the image of floating ship in perspective. At the end of this opera, Senta showed the Dutchman her love and faith by holding the wheel placed at the top of the triangle. This plan made her character a guider for his salvation.”

- Yukio Horio

Yukio Horio is the most prolific stage designer in Japan, working with various representative directors for many productions because he is respected as a designer who takes and analyzes dramas from the viewpoint of a director. His stage designs are noted for grasping the essence of the story, composing ideas into a simple and symbolic image suitable for the space, and being original formative art in nature. He often employs flexible materials, such as paper and thin cloth, excelling at expressing the scenery with these materials that metamorphose from moment to moment along with motions of performers and lightings. Embracing theatre as a living and ephemeral art form, he succeeds at merging the dramatic impacts both of the traditional Japanese and the western influences. Yukio Horio’s genius works and his approach as a scenographer set him apart as a leading designer who has great influence on Japanese theatrical arts.

“Yukio Horio’s stage designs attract audience by the simple and symbolic formative expression. His work in Der Fliegende Holländer represents his unique idea and originality. In this production he focused on two elements of the ghostly vessel, a triangle head of a bow and a wheel. The scenery provided the excellent spectacle when the huge triangle bow and the wheel were gradually raised from the floor of stage. It expressed the story dramatically.”

- Tomoyuki Ikeda, Curator for Japan

## Biography

Yukio Horio (Hiroshima, 1946) is Japan’s most prolific stage designer and a graduate of Musashino Art University. In 1969, he studied abroad at Hochschule Für Bildende Künste Berlin, and studied under Professor Willi Schmidt. In 1983, he designed the opera’s Lucia and Maria Stuarda. Since then, he has been working on designing great stages of various productions. His outstanding works include THE BEE, Egg and Le Nozze di Figaro directed by Hideki Noda; musicals Elisabeth and Mozart! directed by Shuichiro Koike; operas Madame Butterfly, Macbeth, Der Fliegende Holländer, Der Freischütz, and Edward II directed by Shintaro Mori at New National Theatre, Tokyo. His recent works include Hamlet directed by John Caird; Kabuki in Summer August Noda edition: Under the Blooming Cherry Trees directed by Hideki Noda; Super Kabuki II ONE PIECE directed by Sarunosuke Ichikawa; TERROR directed by Shintaro Mori; Little Night Music directed by Maria Friedman; Rain Man directed by Shu Matsui. He won the grand prize of the 24th Yomiuri Play Awards in 2017.

Der Fliegende Holländer  
New National Theatre, Tokyo, 2007  
Composer/Libretto Richard Wagner  
Director Matthias Von Stegmann  
Conductor Michael Boder  
Set Design Yukio Horio  
Costume Design Kozue Hibino  
Lighting Design Mutsumi Isono

# HÉLIO EICHBAUER, Brazil

## O REI DA VELA

From 1964-1985, Brazil was under the regime of military dictatorship which censored the press, theatre, popular music, and TV programs. The prohibitions and persecutions were often subjective with arbitrary appeal. Many social and economic problems also faced restrictions of disclosure, in order to avoid so-called damage to the image of the country. A significant example was the censorship to the press in reporting the 1974 meningitis epidemic.

However, the vigilance of the media and artistic expressions remained until the restoration of the democratic regime in 1988. The Theatre couldn't resist the asphyxiation caused by censorship and repression, giving rise, in particular, to two groups. Teatro Oficina, led by the director José Celso Martinez Correa (in exile from 1974 to 78), and the ARENA Theatre, directed by Augusto Boal (in exile from 1969), were dedicated to create a new Brazilian dramaturgy. O Rei Da Vela, written by Oswald de Andrade in 1933, was staged by José Celso Martinez Corrêa with design by Helio Eichbauer (who studied with Svoboda) in 1967, the same year as the first PQ. It premiered during the military dictatorship embodying the Tropicalism Movement and beyond a play, is a convergence of cultural manifestos during the 20th century in Brazil. Andrade's Manifesto Antropófago (1928) was responsible for the rethinking of Brazilian cultural dependence,

modifying the way people react to and absorb foreign influences, and promoting a local cultural production and identity. O Rei Da Vela, in 1967, was a rampant criticism of Brazil, making a radiograph of the country to reveal its rot and people's passivity and naïve conformism and becoming a cultural political manifesto flag, provoking review of values, and freeing Brazilians from prejudice and cultural colonization. 50 years later, Brazilians once again are provoked to react against the stagnation and retrogression in their modern country. The object presented, originally from 1967 and used to rebuild the set in 2017, synthesizes the ideas from Tropicalism and Manifesto Antropófago while representing the mixture between the European colonial influence and the rise of a Brazilian identity in the world artistic scenario.

In 2017, Theatre OFICINA celebrates 50 years reassembling O REI DA VELA, in a moment when the country is under the fears of going backwards to that period. We have been already watching a series of recent attacks to some forms of expressions on art and performance under flags or morality or "O REI DA VELA", in 1967, was a rampant criticism of Brazil, becoming a cultural political manifesto flag. Provoking review of values, freeing us from prejudice and cultural colonisation.

Hélio is also known as a master, sharing his knowledge and training new generations. It is an important legacy of this brilliant designer who unfortunately passed away recently, on July 2018, at the age of 76.

Trajectories like Hélio's should be continued and documented, but as unfortunately, our country is marked by discontinuity, especially because the rupture caused by the Brazilian dictatorship (1960s to 1980s), they were little known in my generation. Today we seek to rebuild this memory and leave a legacy to inspire future generations. It is a homage to one of the most important artists, a reference in the history of Brazilian scenography, and as a connection between Brazil and the PQ, deserving to have his work presented in this place of memory and legacy at FRAGMENTS exhibition. "

- Aby Cohen, Curator for Brazil

## Biography

Hélio Eichbauer (Rio de Janeiro RJ 1941-2018). Set designer, art director and educator. Awarded with the gold medal in the PQ 1971. One of the main Brazilian scenographers who contribute to renovate and modernize Brazilian scenography. Eichbauer has been working across several generations of artists, collaborating with bold ideas

for a large number of theatre productions. He studied philosophy at the National College, but dropped out to study scenography in Prague with Joseph Svoboda between 1963 and 1966. He had placements in the Berliner Ensemble and at the Berlin Opera. Back to Brazil in 1967, he created the set design for O REI DA VELA, for which he was awarded. Hélio received many awards over the course of your career and alongside the work for theatre, he also signed the set design for several music concerts and worked as art director for film productions, directed by renowned Brazilian directors: Glauber Rocha, Joaquim Pedro de Andrade, Ruy Guerra, among others. He was coordinator of the course of stage design at the school of Fine Arts of UFRJ (University of Rio de Janeiro). During the 1970s, invited by Rubem Gershman, became the co-founder of the School of Visual Arts, at Parque Lage, Rio de Janeiro. Hélio died on 20th July 2018, in Rio de Janeiro.

O Rei Da Vela  
Teatro Oficina, 1967  
Author Oswald De Andrade  
Director José Celso Martinez Correa  
Set Designer Helio Eichbauer  
Costume Designer Helio Eichbauer

# Pamela Howard, UK

## A Tri-Coloured World

“My life and Art is always trying to find a visual metaphor for ‘Creativity in Defiance of Tyranny’. I come from somewhere, and I belong everywhere. “

- Pamela Howard

Throughout her working life Pamela Howard has been a pioneer. Her vision is consistently followed through by her ability to make things happen and get things done. In 1992 The European Union provided her with a two-year development grant to manifest an idea she had been thinking about for several years: to create a pan-European Masters Course in Scenography with one curriculum that would be academically recognized in every participating country. Each participating country had its own specialism, encouraging students to assemble their passions for learning across The London Institute (Shakespeare), Hogeschool Voor Der Kunsten Utrecht (Contemporary Dance); the Academy of Performing Arts Prague (Music); the University of the Arts, Helsinki (Film); Zurich Academy of Arts (Space and Architecture) and the Institut del Teatre Barcelona. ( Street Theatre) This MA trained student scenographers between 1994 and 2000 and this is the achievement of which Pamela is most proud. She reminds those who meet her that they have a creative contribution to make and a responsibility to tell important stories of displacement and dispossession in the face of global tyrannies. Equally, she makes sure that each understands that our key purpose is to pass the baton by enabling the next generation to begin their creative journey and think of themselves as citizens of the world. Her vision and commitment to future generations now seems more pertinent than ever.

Charlotte: A Tri-Coloured Play with Music is the most important work of Howard's artistic life, as she feels that it expresses

in one production all the political and social issues she has always been interrogating. It tells the story of Charlotte Salomon, a young Jewish woman growing up under the threat of the Second World War. Despite Charlotte's murder in the death camp at Auschwitz in 1943 the art she created in her short life lives on. Pamela first saw the exhibition of Salomon's 1200 gouaches at the Royal Academy London in 2008 and felt an immediate connection to the artist, becoming determined to create a response to Charlotte's life and work.

The piece is an international collaboration between a Canadian writer, a Czech composer, a British theatre creator/visual artist, and a globally diverse cast of performers. The company are dedicated to making performances that tells stories that address social, political, and economic situations as only theatre can. This demonstrates the importance of artists feeling free to cross borders and work together: Art needs no borders, visa or passports.

“We wanted to choose a Fragment by a practitioner who has spent a lifetime as an international artist and an educator passionately pursuing her own creative journey and encouraging young artists to do the same. Our current social, economic and political climate in the UK seems to be doing everything it can to negate tolerance and empathy, the importance of the arts in society and in education.

A Tri – Coloured World, an assembled object represents Pamela's studio

practice as a visual artist. The quarter scale, hand painted chair encompasses Pamela's most recent mission: to translate Salomon's paintings from two to three dimensions for the singspiel production Charlotte – A Tri-Coloured Play with Music. Like Charlotte Salomon, she uses pencils in the key colours of red, green and blue in all of her work. And a copy the 3rd edition of of Pamela What is Scenography?, a now seminal text that guides young people throughout the world at the start of their own ‘long journey of creation.’”

- Fiona Watt, Curator for United Kingdom

## Biography

Pamela Howard (Birmingham, 1939) is a Director and Scenographer working primarily in opera and contemporary music theatre. Her practice encompasses large and small scale productions, in major opera houses and unloved and forgotten spaces. Trained at the Slade School of Fine Art ( 1958/9 ) she has had full career as a theatre designer, developing a love of text and context with Fine Art. Since 2000 she has been the total creator of productions developing a scenographic language of beauty and simplicity on stage, where the performer is always ‘the carrier of the myth’. Sustainability and imaginative use of space are central to her practice. A compulsive observer of human life, she is never without a pencil and a sketchbook, notating the everyday, methodically storing her pencil sketches and reworking them on stage.

Pamela is often the initiator and creator of collaborative projects that unite artists from many countries through art and music. She is the author of What is Scenography? translated into six languages and now a new 3rd expanded edition is in preparation for 2019.

Pamela was awarded the OBE in 2008 “for Services to Drama” and is International Chair in Drama at the Royal Welsh College of Music and Drama; Visiting Professor at Arts University Bournemouth; and Emeritus Professor at Arts University London. She is regularly invited to educational events all over the world, and has great joy meeting and working with young people at the start of this long journey of creation.

Charlotte: A Tri-Coloured Play with Music Theaturtle, 2017  
Author/Composer Ales Brezina and Alon Nashman  
Director/Scenographer Pamela Howard  
Furniture Construction Domus/Idea

# Paul Gallis, Netherlands

## Count Your Blessings

“To me it was essential that the actors and dancers could appear anywhere at any time! Meaning that behind the visual set another complete structure was needed to enable them to move fast and save from place to place.”

- Paul Gallis

In the late sixties and seventies, Dutch scenography renewed itself fundamentally. Inspired by developments in the visual arts and the international theatre scene, scenographers focused and found new spaces outside the traditional theatre venues. However, this primarily took place in the emerging small-scale theatre circuit. This new type of theatre created visually powerful scenes, worked with the mixing of disciplines, experimented with audiovisual techniques and with new relations with the spectator. In the seventies Paul Gallis was one of the first scenographers who brought these developments, which were largely taking place in small-scale theatre venues, from the margins to the mainstream theatre, thus fundamentally changing the aesthetics of the proscenium stage. *Count Your Blessings* premiered on 10 February 1993 in the Amsterdam Stadsschouwburg: three and a half years after the fall of the Berlin Wall. In the period following the Cold War, Western society gradually got into the grip of globalization, the reign of the free market economy and of neoliberal values. In parallel to these developments, the gap between the rich and the poor got wider. The nationalist sentiments as well became stronger and stronger, up to a point where many people became afraid of the unknown, the strange, and the dissident. This led to an increasing animosity against immigrants: an involuntary target of this accumulated anxiety and uncertainty. These sentiments could be seen, heard and felt in the performance *Count Your Blessings*, in which theatre maker-director Gerardjan Rijnders created a powerful

statement by making a montage of simultaneously presented dialogue, scenes, music and images, in a play without a plot, with fear of the stranger as its central theme.

Scenographer Paul Gallis designed the perfect space for it. In a two-story guest house with eight rooms, the scenes could shift from left to right of the house and back again. His designs activated the spectators, by inviting them to choose where to look, to make their own connections and associations, to deal with conflicting details. *Count Your Blessings* was the second performance in a row, through which Rijnders and Gallis created a new genre, called 'montage theater': a postmodern mix of music, literary quotes and newspaper clippings, newly written texts and improvisations. The performance, with conversation patches of hard-hitting texts (about issues as war, asylum seekers, aids or anorexia that shifted back and forth between the rooms]), generated a wide range of responses at the time: anger, acclaim, concerns and questions.

“Paul Gallis designed several decades for important companies like Globe and Amsterdam Theatre Company as well as for smaller productions, opera and musical and worked for many years with Gerardjan Rijnders. He designed hyper realistic as well as more abstract spaces always detailed and often colorful. His hyper realistic spaces often created a inconvenient critical context for the plays and audiences; metaphors for concepts and social-political actuality. He made scenography an interesting

instrument in the overall play and didn't fear the controversial. Scenography did no longer 'only' serve the actors and play, but showed itself a major actor.”

- Curator for Netherlands

## Biography

Paul Gallis (Amsterdam, 1943) first professional design was for Holland Festival in 1974. For seven years he was member of the artistic board of the famous Globe Theatergroep. He continued this function when in 1987 Amsterdam Theatre Company was founded. He created over 300 designs for theatre plays, opera, musical, film, and exhibitions for Schiller Theater en Deutsches Theater (Berlin), Schauspielhaus Bonn, Thalia Theater (Hamburg), Colosseum Theater (Essen), Apollo Theater (Stuttgart), Opéra de Nice, Det Ny Teater (Copenhagen), Teatro La Scala (Milan), Het Eilandje en het Stadstheater (Antwerp) en de Munt/La Monnaie (Brussel). On Broadway Paul designed the set for *Cyrano the Musical*. In 2015 he was scenography for *La Traviata* at Opera Maastricht and *Madama Butterfly* in Hildesheim. In 2001 Elisabeth was chosen to be the best scenography in Germany. For *Anatevka* he received the John Kraaikamp Musical Award. Paul received the prestigious Proscenium Award for his excellent tribute to the Dutch theatre. His design for the exhibition *Holland Rama* at the Dutch Open Air Museum in Arnhem won the 'Thea Award', the Oscar for exhibition design. The Dutch queen honored Paul Gallis with the Ridder

in de Orde van Oranje Nassau, for his importance for the Dutch Theatre world.

Count Your Blessings  
Toneelgroep Amsterdam,  
Jan van Dalen, 1993  
Author Gerardjan Rijnders  
Composer Paul Koek  
Dramaturge Mira Rafalowicz  
Director Gerardjan Rijnders  
Choreographer Bambi Uden  
Set Designer Paul Gallis  
Costume Designer Tessa Lute  
Lighting Designer Henk van der Geest  
Sound Designer Sierk Janszen  
Design Assistant Eric van der Palen  
Model Making/Studio Assistants  
Erik van der Palen  
Costume Makers Tessa Lute,  
Atelier Toneelgroep Amsterdam  
Set Construction Atelier Toneelgroep  
Amsterdam, Olv Hans Reesen  
Make Up & Hair  
Atelier Toneelgroep Amsterdam,  
Eric Sluis, Suzette van Rooyen  
Performers Viviane de Muynck, Paul Koek,  
Jacques Commandeur, Kitty Courbois,  
Mehmet Dogan, Hein van der Heijden,  
Kees Hulst, Ad van Kempen,  
Hans Kesting, Sigrid Koetse,  
Titus Muizelaar, Chris Nietvelt,  
Celia Nufaar, Mark Rietman,  
Lineke Rijxman

# Paul Brown, Wales

## Studio Section

“With models for example: some are very beautiful but they are not ends in themselves. It might be a lovely 1:25 chair but it isn’t valid in itself. I think that discarding is a necessary process. That is part of how it goes – you have to destroy, you have to discard. You can’t just put in your first idea, or maybe you can, if you’ve proved it. The model and the costume drawings are nothing but a way of getting the production on. You do nice models or you do nice costume drawings to convey your ideas clearly. They are a lot of effort for me, but they are an attempt to gain some sort of control of the situation.”

- Paul Brown

The exhibit is a section of Studio Shelves and a Work table that contains elements of Paul’s Process work leading to several leading productions from over the last 40 years. The fragments are objects that inspired, tools that created, pens pencils, notebook, journals and ephemera from his working space. Brown’s work exploded into the design world in the UK when he first exhibited his designs for King Arthur (Royal Opera House) as a part of the UKs national exhibition, he proceeded to win a Diploma of Honour for the same design at the 1999 Prague Quadrennial. In 2001 His work in found and reclaimed space during the renovation of the King Cross train sheds and the Almeda theatre broke new ground in defining site specific work, with the Tempest, Platanov, King Lear, Richard II and Coriolanus. At the following PQ he was a part of the Gold Medal winning UK exhibition with his design for Pelléas et Mélisande at Glyndebourne Opera and from that point onwards Paul became a champion of the Society of British Designers and increasingly more and more if his work became a part of the exhibitions and catalogues produced by SBTB.

The scale, variety and vision of his work was equal to any international designer’s portfolio.

“He could do “ravishing” like no one else (as evidenced by his 2006 Tosca at the Royal Opera House) but inclined, often, towards the ravaged. Working up designs for La Traviata in Verona (2004), he knew very well that the amphitheater crowd liked its Violettas piped in meringue. He gave them a bald and battered whore and took an extra kick at populist sentiment with a shrine of cellophaned flowers.” E Jane Dickson the Guardian 27 Nov 2007

“This presents a section of a working space that saw the creation of world leading designs over the last 40 years. It holds the stains and dust fragments left from work that went onto to be realized as some of the late 20th/early 21st century’s most iconic works. It is possible to see the extraordinary detail applied in realizing Paul’s work, to trace his thought process as captured in his sketchbooks, notebooks and through his exquisite drawings and model pieces. The arrangement of each jar of pencils, beads and tools has its own precise pattern and allure. There is a sense of the man’s brilliance presented in this organized chaos. A place for everything and everything in its place.”

- Sean Crowley, Curator for Wales

## Biography

Paul Brown (Vale of Glamorgan, 1960 - 2017) made his Royal Opera debut in 1991, creating designs for Mitridate, re di Ponto, directed by Graham Vick. He has since returned to create designs for King Arthur, The Midsummer Marriage and Falstaff, directed by Vick, I masnadieri, directed by Elijah Moshinsky, and Tosca and Manon Lescaut, directed by Jonathan Kent. He also created designs for Sylvie Guillem’s production of Giselle, performed at the Royal Opera House by La Scala Ballet in 2001. Brown was born in Glamorgan, South Wales, and trained under Margaret Harris. He has worked prolifically in opera. UK credits include Lulu, Pelléas et Mélisande, The Turn of the Screw, The Fairy Queen, Don Giovanni and Hippolyte et Aricie for Glyndebourne Festival and The Flying Dutchman for English National Opera. His European credits include Peter Grimes and Parsifal (Opéra-Bastille), Guillaume Tell (Rossini Opera Festival, Pesaro), Mefistofele (Amsterdam), Tristan und Isolde (Deutsche Oper Berlin) and Elektra and Die Frau ohne Schatten (Mariinsky Theatre). His US credits include Lady Macbeth of Mtsensk and Moses und Aron (Metropolitan Opera, New York) and Kát’a Kabanová and Adès’s The Tempest (Santa Fe). Brown has also designed prolifically in theatre. He worked with

Kent on many productions at the Almeida, including Coriolanus, Richard II, King Lear, The Tempest and Platonov. Other designs include Man of La Mancha (Broadway), The Phantom of the Opera (US and UK tour), Half a Sixpence (Chichester Festival Theatre and West End) and Philip Haas’s films Angels and Insects and Up at the Villa.

# Ming Cho Lee, The United States of America

## Boris Godunov

"[Design] is not like an audition. It is not like you go and sing a tune from South Pacific. Designing has to be collaborative and evolve through discussions and give-and-take over time. And especially with something like Boris, how can you just design one scene?"

- Ming Cho Lee

(In response to being asked to design one scene as an "audition")

Ming Cho Lee, "the dean of American set designers" as called by the New York Times, has impacted American theatre well beyond his own work. As a teacher for more than forty years at the Yale School of Drama, he shaped generations of theatre artists – not only set designers, costume and lighting designers, but directors, writers and dramaturgs as well. It is through his students that he helped transform both American scenography and the larger aesthetics of American theatre.

The opera Boris Godunov best represents Lee's body of work in one single example. He recalled, "at the time in 1974, designing at the Metropolitan Opera offered the production support that only they can produce in United States. It was 10 fully developed sets!" Lee was able to design all of the scenes, in a large-scale, using the latest theater technology innovations and materials, and took full advantage of the Met's automated stage changeovers. It was a breakthrough for Lee, whose design was stunning, monumental in scale, fluid in transitions, and impeccable..

Lee feels that his journey as a set designer started with Electra, nonliteral, abstract design that was emblematic, iconic and sculptural to Angels of America where he explored with "super realism" expressing essence of the play. Boris Godunov lands in middle yet it embodies all three stages, the beginning, the middle and the end.

In his book, Ming Cho Lee: A Life in Theater, Arnold Aronson describes Boris Godunov as Lee's boldest use of color. The color, particularly red, played a dramatic role and worked as a visual complement to the music. Similarly, the varying textures of each scene emerged logically and powerfully as integral to the opera. This production demonstrated what Lee could accomplish with a strong director.

"Ming Cho Lee is not only one of the most important American designers of the twentieth century, but one of the most significant influences on American theatre. As a designer, he drew upon his training in Chinese watercolor, the aesthetics of his mentors, Jo Mielziner and Boris Aronson, and his post war developments in German design to develop a new approach to stage design that radically altered American scenography. He broke new ground, combined existing motifs in startling new ways and continued to explore new ideas throughout his entire career. Lee introduced a sculptural style with soaring verticality that has been largely unknown to American stages. The painterly image was replaced with a decidedly modern and industrial scenic vocabulary that emphasized stage-s-stage."

- Arnold Aronson

## Biography

Min Cho Lee (Shanghai, China, 1930) has designed more than 300 productions of theatre, opera and dance, beginning with his first student work, The Silver Whistle at Occidental College in 1952, through his last production in 2005. He influenced the theatre art through some forty productions with New York Shakespeare Festival, including eleven seasons at the Delacorte Theater from its opening in 1962; thirteen productions for New York City Opera, beginning with its inaugural production at Lincoln Center; five mainstage productions for the Metropolitan Opera, including Boris Godunov, which stayed in the repertoire for more than thirty years; twenty-one productions for Arena Stage in Washington D. C., and numerous other regional productions at Mark Taper Forum in Los Angeles, Shakespeare Theatre Company in Washington D.C. and others.

Ming has received the National Medal of the Arts, which is the highest national award given to artists, as well as two Tony Awards, one of them for Lifetime Achievement, Outer Critics Circle and Drama Desk Awards, and the TCG Practitioner Award. He holds five honorary degrees and is a member of the Theater Hall of Fame.

[Boris Godunov](#)

The Metropolitan Opera, 1974

[Composer](#) Modest Mussorgsky

[Directo](#) August Everding

[Conductor](#) Thomas Schippers

[Choreographer](#) George Balanchine

[Set Designer](#) Ming Cho Lee

[Costume Designer](#) Peter J. Hall

[Lighting Designer](#) Rudolph Kuntner

# Cristina Reis, Portugal

## The English Cat

"Here is a brief word...on behalf of this bunch of drawn, cut, hand-painted pieces of cardboard, which bring memories of children's games and constructions in funny scales. Kept in a box since fulfilling their purpose twenty years ago, they lived quiet, silently, on a shelf, in the dark of some box. Ignoring they would now be brought into day light for this unexpected exposure! They certainly feel (as I do) awkward, uncomfortable, to be looked at in this present manner, so distant from the original purpose. As models for the real and ultimate thing to be in their function, accomplished and gone is their usefulness, as the time is now past and their job done. Lasts a (fragile) memory and may your eyes be gentle!

For these bits and pieces put together in a certain manner are no more than the common and usual scale model, which combines, contains and summarizes answers and solutions from arisen artistic and technical questions. This is the model I made in 2000 for the stage design of Henze/Bond 's opera The English Cat. A tool of many purposes in the working process, an active object, a sort of common ground and meeting point for the necessary communication or discussion in different areas of the small world this project existed in. It made sense then; now, I wonder... (However, between light and shade, no matter the scale, a bit of card might still ring the bell and bring back the music of a fortunate time!)"

- Cristina Reis

Cristina Reis, as a set designer and costume designer, invented a visual language for – or as – the dramaturgical language of the Teatro da Cornucópia company. Also a painter and illustrator, Reis invented a scenic language in which sets can become three-dimensional paintings, can be related to art history references in general, can evoke ways of visual representation that have traditionally not belonged to theatre, and, most of all, can generate a discourse on the representation of reality at the same time as representing it. This model is a good example of Cristina's vision and impacting creative gesture.

In this particularly rare scene of collaborative production between the opera producers in Portugal (a bold joint venture between Teatro da Cornucópia (Lisboa, Portugal) and Culturporto/Rivoli Theatre Port), Cristina Reis's groundbreaking design proposed a subversion of what is expected to be the material weight of opera sets and costumes. The visual language employed

for The English Cat is a twist on material representation, scale, lightness and portability. To Hans Werner Henze's music and Edward Bond's words, Cristina's empathic visual language seems to subvert conventions in visuality, when playing with ilusionistic painting and palmed depth, thus challenging the spectator's eye and mind.

For this opera, Cristina Reis conceived a set meant to be played as an easily recognizable game: a miniature representation of reality in which children use cardboard clippings, in their ephemeral fragility, to build houses. We can recognize it as a miniature game, amplified here to the scale of a stage, keeping the expression of a drawing and its white folding boarders usually used to glue the pieces together. The result is an expressive contrast between the apparent fragility of the pieces and the functioning of actual doors and windows. This game is played on stage as it is in a miniature, changing the place of the several pieces for each act. This gives

the set model a particular nature: it is not only a scaled representation of the actual set, but also a kind of original piece which after all appears amplified on stage.

"Reis's talent to represent reality in sets that look like paintings is here manifested through the peculiar expression of drawing – an expression that also extends to the costumes, with their surfaces drawn by pen. Reis has been elevating set design to the condition of art and has been, in Portugal, the inventor of set design as a self-reflexive practice."

- APCEN – the Portuguese Association of Scenography

## Biography

Cristina Reis (Lisbon, 1945) graduated in Painting at Escola Superior de Belas Artes de Lisboa, and in Graphic Design at Ravensborne College of Art and Design (UK). She has worked as interior designer with Daciano Costa, and did a set design internship at Schaubühne Am Halleschen Ufer, in Berlin. In 1975, Reis became set and costume designer at Teatro da Cornucópia, having worked with the stage directors Luis Miguel Cintra, Jorge Silva Melo, Glécia Quartim, Miguel Guilherme, Christine Laurent, Carlos Aladro and Beatriz Batarda, and worked for opera and cinema. Her work has been presented at the Avignon Festival (1988) and Autumn Festival, Paris (1989). Reis won the following prizes for sets and costumes: Portuguese Association of Theatre Critics for best set design (1978, 1983, 1985), Golden Set for best set design (1984, 1985, 1991), ACARTE/Maria Madalena de Azeredo Perdigão – Gulbenkian Foundation (1997), Bordalo Prize (2000), Portuguese Authors Society (2012). Her whole work has won

the Almada Prize – Ministry of Culture for her whole work (1999), National Design Prize (2000), Santareno Prize (2008), and Gulbenkian Arts Prize (2010).

### The English Cat

Teatro da Cornucópia (Lisbon/Portugal), Teatro Nacional de São Carlos (Lisbon/Portugal), Teatro Rivoli (Porto/Portugal), Orquestra Nacional do Porto (Porto/Portugal), 2000

Composer Hans Werner Henze

Libretto Edward Bond

Director Luís Miguel Cintra

Conductor João Paulo Santos

Choreographer George Balanchine

Set Designer Cristina Reis

Costume Designer Cristina Reis

Lighting Designer

Daniel Worm d'Assumpção

Assistant Director Hugo Reis

Design Assistants Linda Gomes Teixeira, Luís Miguel Santos

Wardrobe Manager Emília Lima

Costume Makers Antónia Costa, Conceição Miranda, Conceição Sameiro,

Conceição Santos, Julieta Simões,

Maria Barradas, Teresa Cavaca

Model Maker Luis Miguel Santos

Set Construction João Paulo Araújo,

Abel Fernando

Make up Ana Ferreira

Technical Director Jorge Esteves

# Tumurkhuyag Burmaa, Mongolia

## Shape of the Basement

Tumurkhuyag Burmaa made great efforts and contributions to the development of performance design and stage performance, but sadly many were not accepted by the society that time. During Communism, modern theatre and scenographic concepts were very difficult to introduced in Mongolian society. Tumurkhuyag was the first artist who brought modern scenography, including original theatre concepts and working technologies, to Mongolian theatre and began the study of modern scenography. Mongolian theatre has been forever changing through his introduction of new theatre technologies, conditional staging techniques, and new approaches to theatrical costume. Through his art and ideology, he gave mental freedom to people, which in turn fertilized the growing ideas of Democracy in Mongolia.

Shape of the Basement shows the hierarchical structure of Socialism's platform and figure, employing old wooden material as a representation of Socialism's old ideology.

Processing scenography can sometimes be difficult. It's a like setting /locating/ item /puzzle/ in the air. This light and mobile puzzle is representative of artist Tumurkhuyag's out of the box and free thinking. His scenographic design process and thinking is similar to locating an item in the air and space by creating a new world of a production.

## Biography

Tumurkhuyag Burmaa (Mongolia, 1946) graduated from the University of Theatre and Art at Sanktpeterburg. He has worked at Mongolian National Theatre of Drama, Mongolian National Theatre of Opera, and Mongolian Theatre of Youths where he has designed 22 dramas, 3 theatre for youth, and 2 opera productions. He also teaches at the College of Fine Arts.

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Co-funded by the  
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