

EMERGENCE.

EMERGENCE Exhibition

From Shared Experience to New Creativity
[Living Heritage/Reframing Memory]

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Introduction

Exhibition Emergence supported by the Creative Europe program brings an account of recent collaborations between seven major art institutions, and one associated partner, searching for forgotten or uncomfortable memories hiding in various corners of Europe. Those memories come back to life through the lens of emerging artists' imagination to be shared with global audiences.

EMERGENCE is a three-year project focused on performance in the context of our European heritage. Many people work to create performances – designers, directors, performers, actors, dancers, musicians, fine and visual artists, digital artists, producers and managers – and this project brings together a range of these “performance creators” from across Europe and Taiwan to create work that responds to the specific contexts of selected heritage sites, undertaking a program of workshops, masterclasses, artist residencies, site performances and this exhibition. Exhibition will show how the artists of Emergence mine the collective cultural memory of the heritage sites and create

powerful audience experiences, showing that heritage is an evolving process of constant re-negotiation of connectivity and relationships in today's globalized world.

EMERGENCE brings together global leaders in the field of art and performance design, including Institut umění – Divadelní ústav (The Arts and Theatre Institute) / Prague Quadrennial (Czech Republic), The Victoria and Albert Museum (United Kingdom), IZOLYATSIA (Ukraine), Instytut Teatralny im. Zbigniewa Raszewskiego (Zbigniew Raszewski Theatre Institute) (Poland), Cyprus Theatre Organisation (THOC) (Cyprus), Østfold University College / Norwegian Theatre Academy (Norway), Latvijas Jaunā teātra institūts (New Theatre Institute of Latvia) (Latvia), and National Kaohsiung Center for the Arts (Weiwuying) (Taiwan).

Bringing memories back to life

Using performance, the project is exploring the effect of past and recent memories on shaping of our current worldview. We bring awareness to moments both current and past, connected to a specific place, which were or are being suppressed, pushed back, covered up or entirely erased for being politically uncomfortable.

We tap into memory resources connected with various political hotspots across Europe and look at what we call “national heritage” through the lens of performative experiences. We chose these locations as a base from which we create emotionally charged and responsive works. Performance based activities and workshops connect memories of past events with the current socio-political environment through site responsive performance and channel current tensions into art. This process enables emerging artists to become agents of positive change.

Constantly changing patterns of political and socio-economical currents bring forth situations, philosophical conflicts, and events that make up an identity of each generation and each locality. Yet, these memories are sometimes in conflict with what is written in official history books endorsed by nations, and it is often these history books that shape new generation's views. It is through memories of past experiences that people interpret current events, and this is a central theme of our project: Living Heritage/Reframing Memory. We would like you to join us in the exploration of memories connected with places of past or current conflicts through this exhibition. We are revealing the stories and projects that already took place, but there are many more to come and we will continue to explore local sites and make new connections with local audiences.

About the partnership

This project brings together already established and recognized organizations that by joining forces created a strong platform with wide international outreach capable of creating projects with both immediate local impact as well as resonating long term international influence. The combination of institutions rooted in long term traditions (such as the Victoria and Albert Museum in London) with progressive contemporary organizations (such as IZOLYATSIA capable of putting art into the center of focus in an active conflict area of Donetsk) brings knowledge and access to a heritage “hot-spots.” These sites, from deposits of global heritage to active conflict zones to layered cultural landmarks, offer EMERGENCE projects fertile grounds to grow rich new experiences while engaging with perceived history of shared experiences. Our partnership shares a common goal to use the vehicle of art and performance to bring positive change through project examining national heritages and national legends.

Collaborating institutions

The Arts and Theatre Institute / Prague Quadrennial, Czech Republic
www.pq.cz

Prague Quadrennial of Performance Design and Space (PQ) is the largest international exhibition and festival event dedicated to scenography, performance design and architecture. Since 1967 PQ has been an exchange, networking and educational platform exploring the best works in scenography and design for performance through exhibitions, festivals, workshops, performances, symposia, educational events and residencies. PQ brings together professionals, students and the general public from over 70 countries and regions with an attendance of over 180 000 audience members and visitors.

Victoria and Albert Museum, UK
www.vam.ac.uk

One of the world's greatest resources of art, design and performance since 1837, where all works of art are available to all, to educate the visitors and to inspire designers and manufacturers. V&A alone has 3.7 million visitors per year including 15 million on-line. As one of the world's largest collections of cultural heritage, the V&A actively question its own imperialist heritage while offering platforms to elevate unheard voices in contemporary society.

IZOLYATSIA, Platform for Cultural Initiatives, Ukraine
www.izolyatsia.org

IZOLYATSIA is a non-profit, non-governmental platform for cultural initiatives, founded in 2010 in Donetsk. In June 2014 the territory was seized and the foundation was forced to move to Kyiv. IZOLYATSIA aims to effect systemic change in Ukrainian society through the agency of cultural projects. IZOLYATSIA realizes projects that lie on the boundary between modern art and civil society, and works in the following areas: research, site-specific projects, exhibitions, and residencies.

Zbigniew Raszewski Theatre Institute, Poland
www.instytut-teatralny.pl

The Zbigniew Raszewski Theatre Institute deals with documentation, promotion and animation of Polish theatrical life. It supports educational projects, research, and acts as publisher. The Institute manages the largest archive of theatre related documents in Poland, maintains a library, houses a specialist bookshop PROSPERO, and runs a theatre studio where presentations are open to the public. The Institute manages a portal devoted to Polish theatre (e-teatr.pl), and the site "Encyclopedia of the Polish theatre" (encyklopediateatru.pl).

Cyprus Theatre Organisation, Cyprus
www.thoc.org.cy

THOC is engaged in promotion of the art of theatre and cultivation of the theatric sentiment of the people as well as the artistic relations between the theatre world of Cyprus, Greece and other countries.

THOC fosters works from the ancient and new Greek, Cypriot and international dramaturgy in Cyprus and abroad, education and training of theatre and organizes performances in the ancient theaters of the island and other outdoor areas of Pan-Cypriot, Panhellenic or international character.

THOC experts are also advisers to the Minister of Education and Culture on any matter relating to theatre.

Østfold University College / Norwegian Theatre Academy, Norway
www.hiof.no

A top national and internationally recognized academy for experimental scenic arts. NTA has an extensive experience in organizing and realizing research based projects bringing artists and students together from around the world.

New Theatre Institute of Latvia
<http://theatre.lv/eng/>

NTIL is a project based organization working in the field of contemporary performing arts since 1998. NTIL aims to develop, encourage and support the diversity and urgency in performing arts both locally and internationally. Responding to the changing practices and needs of artists and audiences NTIL produces local and international work, organizes International Festival of Contemporary Theatre Homo Novus, provides professional training, residencies, information exchange and international collaboration with a special focus on emerging ideas, innovative work and responsible actions.

National Kaohsiung Center for the Arts (Weiwuying), Taiwan
www.npac-weiwuying.org

With its vision is to become a symbol of the transformation of once a major international harbor, into a modern, diverse city with a rich cultural climate, the collaboration with this new and ambitious center will offer a non-European point of view.

Projects

Our Gruesome Cultural Heritage

Collaboration between: Østfold University College / Norwegian Theatre Academy; Cyprus Theatre Organisation (THOC); New Theatre Institute of Latvia

Our Gruesome Cultural Heritage is a project that was originally established by one of the Emergence partners – the Østfold University College / Norwegian Theatre Academy – as a practical research platform inquiring the core of scenography expanded to two other partner organizations and other places: Nicosia in Cyprus and Riga in Latvia within the scope of the Emergence network. The Cyprus Theatre Organisation and the New Theatre Institute of Latvia apply a similar methodology to respective national mythologies and local circumstances, tutored by local artists and overseen by the initiators of the scenography project, Serge von Arx and Kjartan Fønstelien.

Project comprises a series of workshops with students from the fields of scenography, acting, directing, museology, music and social work from various Norwegian and other European art academies and universities. The investigations aim at a concept of the arts as a relevant agent engaging distinct societies towards a heightened awareness of cultural traces and

fostering the understanding of history. Our Gruesome Cultural Heritage seeks to reveal how history is imprinted into the landscape and materialized remnants, often is not directly accessible by analyzing vestiges. How the vague, the blurry and the hidden can only be accessible through other means: the capacity of the arts, especially scenography, to understand and to engage, remember and remind others about our past.

Scenography is understood as the amalgamation of architecture and theatre into a time-based spatial art form, evoking all senses. It inherently relates to our physical environment, the manifestations, left overs and the traces of our cultures, while these are being rearranged, reframed and recontextualized. Scenography is conceived of as an art field which is in a constant dialogue with external agents; the artistic works to be developed rather represent the revelation of hidden but existing phenomena in respect to the identity of a site and in connection to its history, than the addition of new unconnected structures.

The students and artists engage places and their histories somatically and in relation to their senses. By meeting relevant representatives and studying accordant records, the participants re-contextualize the conditions, develop and realize their works on site. The sensory inquiry is followed by intellectual studies and analysis eventually to result again in sensory perceivable manifestations, be they fixed or in flux.

Island of Håøya

Serge Von Arx, Østfold University College
/ Norwegian Theatre Academy

The small island of Håøya is situated in the Oslofjord, 40 km south of Oslo; in the summer, it is visited by many as a site of recreation. But during the long months of winter and even in spring, the island can only be reached with private boats. The lack of electricity, of running water, the remoteness in raw nature makes it even today, a wild and untouched environment. Its complex and dark history is inscribed into nature like scars. Some anthropogenic traces reveal themselves to the curious and patient visitor; others remain hidden in the memory of the elders on the nearby mainland.

The project Our Gruesome Cultural Heritage investigates those secluded and neglected vestiges of our cultural heritage. It questions the notion of a memorial and substantiates scenographic statements, be they materialized or otherwise apprehensible to the senses. The memorials we articulate refer to notions of the past by pointing towards the future, while critically reflecting contemporary conditions in the mirror of history.

During several workshops organized on Håøya, we have inquired three chapters of the island's history, which in their essence are either barely known, not sufficiently revealed or appropriated by mythologies. Little written documentation exists around two of these stories which are the background of a primarily sensory site-related inquiry. These three stories are the context for scenographic explorations in connection with reflections on national mythologies, how they emerge and how they are sustained. The euphemism in respect to how we investigate our past and the accordant reception of thereby created "stories"

in contemporary society and culture represent the starting point of the workshop.

Three places, three stories of Håøya

Blücher and the Abstraction of the Enemy

In the night to April 9th, 1940 the German warship Blücher was sunk by two torpedoes shot from Oscarsborg fortress, adjacent to Håøya, which gave rise to a prevailing conviction in regard to Norway's situation in the Second World War: the delay in the Wehrmacht occupying Oslo caused by that successful sinking of the heavy cruiser allowed the royal Norwegian family to escape to England from where they played a significant symbolic role for the Norwegian resistance during the Second World War.

Beyond the military strategic prominence, the place in the Oslofjord where the remnants of the ship still lie, marks the place of death of over 800 soldiers, among them teenagers, of which corpse fragments were casted ashore until the 50'es. Nothing in the surroundings commemorates the dead teenagers of the country which then represented the enemy, now a close ally. The required precariousness in dealing with this fragment of Norwegian history raises fundamental questions in respect to a memorial as a place of remembrance; the remembrance of the future!

Sex Workers and Forced Labor

After several accidents at the dynamite factory on the mainland nearby the island Håøya, Dyno weapon manufacturer decided in 1914 to relocate the dynamite production plant onto the island Håøya. Due to the lack of voluntary workers, the police in Oslo hunted down prostitutes who upon seizure had the choice between prison

and work in the dynamite factory. Over one hundred women subsequently were forced into dynamite production on the island. Aside from personal memories in the surrounding villages very little is known about the women who ended up in forced labor in Norway. History books ignore this scar in the national identity. The workshops have been presented to local, regional and national political representatives, as well as to the press, which resulted in two articles in newspapers, print and digital, remembering and at the same time revealing the neglected horrible destiny of Norwegian women.

Legends of War in the Resistance

The island Håøya has been settled since the Stone Age and shows several traces of settlements from the Bronze Age to Medieval times. It contains large amounts of signs of military activity during the last hundred and fifty years. The island also served the Gestapo as an execution site to murder Norwegian resistance fighters. After the war, as a punishment for their political involvement with the German occupying forces, the Norwegian national-socialist collaborators were forced to dig out most corpses to organize proper funerals for them. This happened with almost all dead resistance fighters with a few exceptions: 6 graves on the island still remain mysterious and have never been identified although there is clear evidence that the fighters in question had tried to escape Norway in the North with a capered ship when they got seized by the Gestapo and sent all the way down to the Oslofjord to be murdered on the island. It is unclear why the dead bodies never were found. One can only guess that their political convictions may have played a role as they were communists. Immediately after war schemes of hostility became reversed and the Soviet Union became adversary.

The library of "materialization of conflict"

Material samples relating to the 3 inquiries in Norway, Cyprus and Latvia, will be brought together as narrative agencies. They will shape an innovative library of fragments representing a sensory archive. Memories in relation to the distinct historical contexts at all three places will be maintained also through haptic, and even olfactory qualities beyond the visual and acoustic. Common forms of documentation in theatre, performing arts, performance, scenography and architecture, will be challenged. The materials will be in dialogue with the different sites' respective and distinct histories and emphasize the process of decay in various time scales. The ecologies of the materials will be reflected in the traces of their mechanical and chemical transformations, which we will investigate as qualities of social memories.

The library of "materialization of conflict" will therefore only be a beginning of a more ample research in materials in different accentuated contexts. The exhibition will be built as an unfolding crate containing all material samples and their narratives. Gathering relevant knowledge will bring the partners together on the basis of their material related contexts. Our investigation also aims at the inclusion of people in an era of mass migration.

Credits for the Norwegian Theatre
Academy contribution

Serge von Arx, project leader
Patricia Canellis, project administrator
Anne Berit Loland, head of
administration
Jon Oivind Bjorke-Hill, financial
administration
Kjartan Fonsteli, archeologist, project
responsible
Andreas Thiele, architect, researcher
"Materiality of Conflict"
Inga Aleknaviciute, designer, responsible
for publication
Christian Sorhaug, social anthropologist,
researcher
Sabine Harbeke, head of BA program
directing at Zurich University of the Arts
Mari Lassen Kamsvaag, scenographer

in collaboration with
Gundega Laivina,
New Theatre Institute of Latvia
Marina Maleni,
Cyprus Theatre Organisation (THOC)

Walls and Barriers, Literal and figurative

Marina Maleni, Cyprus Theatre
Organisation

Nicosia workshop

Place The Green line in Cyprus (Nicosia
within the walls and Famagusta area)

Time March 30th – April 13th 2019

Collaborators Cyprus Theatre
Organisation, New Theatre Institute
of Latvia, Østfold University College /
Norwegian Theatre Academy

The second of three practical workshops
of the collaboration between Norway,
Cyprus and Latvia investigating the
emergence of national mythologies
and opposing them through reflections
about memorials and realized works
of scenography took place in the
transitional space dividing Cyprus,
literally and metaphorically.

The tragic events of 1974 in Cyprus,
amongst others, led to the forcible
displacement of more than a third of
Cypriots from their homes and ancestral
lands, to the loss of loved ones and to the
still unresolved tragic issue of the missing
persons whose friends, relatives and
families have yet to be informed of their
fate. The Cyprus workshop approached
the human aspect, as a spark of regional
and communal memory of people
whose lifelines were cut off forcibly and
irrevocably.

Participants investigated the effects of
cutting off communication, either by
the so called UN-controlled Green line
between the north and the north of the
island, or by Walls, such as the Venetian
Walls, in Nicosia and Famagusta, their
history, the cities 'within the walls'.

Walls, literal and figurative, built
to protect, built to torment.
The workshops, led by Dr. Yiannis
Toumazis, Sosse Eskidjian and Marina
Maleni (Cyprus Coordinator) produced
three installations by students as follows:

Theme: Walls

Title: Listen

The history of Cyprus has built many
walls. People are still not able to
break the border and forgive the past.
Installation is an attempt to encourage
you to see, hear and listen on the other
side of the wall.

Paulīne Kalniņa (Latvia)

Rēzija Adītāja (Latvia)

Theme: Green Line

Title: Can we edit this?

The last divided capital of Europe Nicosia,
and its multifaceted sides of absurdity
around its checkpoints that are located
along the green line, has been the centre
of our artistic and social research
in creating this installation.

Anna Rglīte (Latvia)

Imge Hasoglu (Cyprus)

Petros Kourtellaris (Cyprus)

Toms Jansons (Latvia)

Theme: Missing Persons

Title: ●●●

Ingvild Isaksen (Norway)

Kristina Rezvõhh (Latvia)

Nefeli Kentoni (Cyprus)

Petros Lappas (Norway)

Pia Lindstad (Norway)

Refia Ors (Cyprus)

Stavri Papadopoulou (Cyprus)

Contributors to the workshop

Andreas Thiele (Norway – Materiality)

Christian Sørhaug

(Norway – anthropologist, HIØ)

Inga Marija Rita Aleknaviciute

(Norway – Documentation)

Kjartan Fønstelien

(Norway – workshop leader, archeologist)

Marina Maleni (Cyprus – Workshop

coordinator – Dramaturg Cyprus)

Nurtane Karagil,

(Cyprus – Collaborating Artist)

Gundega Laiviņa (Latvia – Riga)

Sosse Eskitzian (Cyprus – workshop

scenography coordinator)

Yiannis Toumazis

(Cyprus Workshop head leader)

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Petros Charalambous

Uncontrollable and Controlled – Daugavgrīva Fortress

New Theatre Institute of Latvia is responsible for organization of the final workshop of Our Gruesome Cultural Heritage series in Riga in spring 2020. The workshop “Uncontrollable and Controlled” will take place in Daugavgrīva Fortress.

This military heritage site in the periphery of Riga, where it borders with the Baltic sea, has been a closed, autonomous unit ever since its construction until the beginning of the 1990s, inhabited and used by military contingents of different geopolitical formations. Today the place, once a masterpiece of military and industrial architecture built by Swedish Empire in the 17th Century, represents the collision of natural evolvement and humanly erected structure, the uncontrollable and the controlled, which stand at the core of performance and scenography.

Performance and scenography is an art field, which creates potentialities for yet unknown events to take place; precisely framing and triggering the uncontrollable as its key agency. The international students and young creatives will investigate local structures, human built and natural, to reflect on the topics of conflict, isolation and post-anthropocene, its consequences and possible counter-movements.

Also this workshop will finish with created experiences engaging local communities from the neighboring areas and expanding according topics in a larger practice-bound discourse.

Memory of Place

Gundega Laiviņa, New Theatre Institute of Latvia

New Theatre Institute of Latvia and Latvian community of young set designers and theatre makers take part in the activities of EMERGENCE platform via series of educational and artistic projects exploring history and memory of particular places and focusing on spatial dramaturgy. In autumn 2018 and spring 2019 eight scenography students from the Latvian Art Academy have participated in scenography workshops in Norway, Cyprus and United Kingdom and have engaged in the process of research, knowledge sharing and creation together with their peers from other European art schools.

In September 2019 the first event in the "Memory of Place" workshop series is organized in Riga as part of the International Festival of Contemporary Theatre Homo Novus. "Memory of Place" is educational event consisting of two workshops and a public program exploring relationships between performance design, theatre, architecture, and memory of the particular place where it is happening. The first workshop is devised in collaboration with TAAT (Theatre as Architecture, Architecture as Theatre) collective and dramaturg Sodja Lotker.

Taking place in the premises of former school building that has been empty and uninhabited for many years, the workshop participants – a group of international students together with professional set designers, architects and theatre makers will work on the concept of the school. During the workshop participants will have the opportunity to meet with festival artists and discuss their practice of working with the space. The workshop will result in a spatial installation open to the festival audience.

Another event focusing on scenography and organised as part of the Homo Novus festival 2019 will be the EMERGENCE exhibition of student work selected at the student section of Prague Quadrennial of Performance Design and Space. The second "Memory of Place" workshop will be organised in Riga in September 2020.

The art of memory

Lina Romanukha, Izolyatsia

Memory is a process, and what we are trying to forget we remember the most. The creation of Ukrainian history resembles the constant hard drive reformatting. In this context, it is impossible not to mention the process of de-communisation, which has now received another impulse in Ukraine. New builders "reconstruct" historic streets in Kiev, and demolish old buildings, destroying dozens of historical monuments that were deliberately brought to an emergency condition. According to curator Lucy Lipard, "cultural amnesia is dictated not so much by the loss of memory, but by intentional political strategy." In 1995, Ukrainian artist Oleksandr Roitburd mentioned that "we are living at the traditional Soviet system of cultural imitation. The sadomasochistic habit of living in an ideologized society has turned into a physiological need". Therefore, what we call "de-communisation" is rather symbolic revenge.

Memory is a multilayer structure. At the beginning of 2016, foundation IZOLYATSIA hosted the exhibition "Reconstruction of memory". Its participants were artists and photographers who were forced to leave their homes as a result of the Crimean occupation and military confrontation in Donbas region. As a part of this exhibition, the Krolkowski Art duo made an installation called Decomposition of Memory. 300 photographic images were placed like a carpet collage on the wall, where some of its parts fell off, like tiles in old houses. Artists hinted that memory is a grid of mathematical matrix, which we fill with different images. It was remarkable that the photos were not made in Donetsk. Often our memories can be manipulated, and we can be made to feel nostalgic even for events that never took place.

The scientist Wilder Penfield compared the memory to tape recordings. The more intense the electric impulse, the more memorable events. Often powerful shock affects not only the mind but also penetrates to the physical level.

The body formed by history, choreography workshop led by Sybrig Dokter

Performer and choreographer Sybrig Dokter conducted a five-day workshop for 15 Ukrainian dancers and performers as a part of the Emergence project. Sybrig describes the theme of the workshop in such way: "The body is formed under the influence of our history, the way of thinking about it and our ideas about what we can do and what we can not. The environment in which we live, the immediate surroundings of our family and friends, as well as the state in which we grow - all of this has a profound effect on our behavior. All intangible and material cultural heritage plays a role in how we think our bodies, how we manifest ourselves and how we see our relationship with others".

Mariupol residency

The post-Soviet society is saturated by the imposed conventions of behavior. Interaction with the city's space is the basis of the project- walk-shops by artist Alisa Olieva. She was a participant of IZOLYATSIA residency program. Her residence was in Mariupol - city located near the front-line zone of the military conflict with Russia. Alisa works with psycho-geography and audio-walks. The city is her studio where she examines the personal and public boundaries, urban choreography and archeology, emptiness and silence. Using the genre of walks as an artistic strategy allows her to propose alternative approaches to such everyday activity as moving at

the city. Her works can take the form of performances, city interventions, walk-shops, audio-walks, sound and photographic essays.

Invisibility

A certain reaction to the traumatic events and the military situation in Ukraine was the master class of the German painter and stage designer Andrea Riedel. Andrea shared her experience with theatrical artists and performers during a five-day workshop called Invisibility. The contents of the workshop she described as follows: "Chaotic and destructive situations that challenge our lives require quick reactions and intuition. In moments when conflict is near, we hide, freeze or try to be invisible. In dangerous situations, we have to decide which strategy will save our lives. In the animal kingdom, many animals have no other choice but to escape to avoid danger, to hide in the thickets of the jungle or dissolve in the environment by using camouflage as a chameleon would do. Another way of protecting oneself is certain posture of the body that simulates death". These survival strategies were an encouragement to develop or create costumes that would merge with Kyiv city's landscape.

Permanently temporary solutions

Another participant of the Emergence project is Martin Kufet, a German photographer with Polish roots. His photographic studies were concentrated around the visual study of the city as a part of the residence at IZOLYATSIA. Particularly Martin was interested in a stairs and homemade designs of fixing "problem areas". Often, the local government reaction on the small repairing needs at the city (pipes, parts of stairs, holes in the road), takes a long time and local people trying to find a temporary solution. But there

is nothing more stable than a temporary one, and these weird constructions become part of the city architecture. Martin Kufet's photographs capture this inherent tendency in the post-Soviet society to not solve the problem in a comprehensive way, but to look for temporary preventive actions that stays for years.

Memory it is an experience. According to some theories, humanity exists as a biological being through the ability to convey information, to find various media to fix it. Memory has a tremendous impact on our vision of the future. By forming canons we are partially trying to protect ourselves from forgetting.

Reclaimed Avant-garde: Utopias of Social Change

Dariusz Kosiński, Przemysław Strożek / artist – Kama Sokolnicka / Zbigniew Raszewski Theatre Institute – Maria Bogdaniuk, Krystyna Mogilnicka, Edyta Zielnik

A wealth of ideas and works preserved from Central and Eastern European artists of the historical avant-garde, many often unknown outside of their respective countries, present a reservoir of inspiration, provoking thought, ideas, and projects referring to the problems of their time which also happen to affect contemporary theatre and performance. The question posed is whether experiences gained a hundred years ago can give new impetus to theatre today, and therefore, to European culture.

The activities on Reclaimed Avant-garde: Utopias of Social Change include an international conference, an exhibition, and a series of workshops. The aim is to both recognize (within different forms) and explore traditions (in a variety of contexts), the prewar Central and Eastern European avant-garde. Mining the ideas of avant-garde heritage and avant-garde artistic laboratory, the project hopes to enhance new ways of artistic and scientific cooperation in the fields of performance.

Back to Future

Starting with a theoretical impulse, the conference Back to the Future was held in London on the 16th and 17th of November 2018. It engaged art and theater historians from an international research platform called 'Reclaimed Avant-garde' focused on Central and Eastern Europe.

The 'theatre of the future' was an obsession of avant-garde theatre artists who intended for their work to be further developed by future generations. As we know, these dreams never came to fruition, as many projects of 'theatres of the future' remained strictly utopian. The aspect of historical avant-garde activity in Central and Eastern Europe becomes an interesting thread to re-examine today.

The conclusions gathered from Back to the Future were followed by Reclaimed Avant-garde: Utopias of Social Change. The research and artwork which is presented as part of the PQ exhibition emerged from the necessity to emphasize the Pan-European dimension of the avant-garde revolution.

Reclaimed Avant-garde: Utopias of Social Change

The presentation poses a question as a starting point to revise our understanding of the relations between arts and politics. Firstly, it brings attention to the historical role of activism within art during the interwar period; secondly, it aims to explore how the history of Central and Eastern European avant-garde places the art in the context of activism, utopian visions and social change.

Central and Eastern Europe is a region where tensions between utopian vision and political practice re-appear together within attempts to reestablish, rewrite, revise, and reshape the concept of (trans) national identity (which adjoins a one that is regional). The presentation aims to examine the connections between images and words of historical avant-gardists – often erased from history by the governing politics – democracy regained in the region, and the overall status of art. By bringing this thread into the spotlight of historical avant-garde research, we would like to open the discussion as to how the relation of art and politics is being shaped today. To further analyze the relation between utopian visions and projects for social change against the practical aspects of implementing the concrete program of the party, this project will develop a series of workshops experimenting with the tensions arising between revolutionary ideas based on free and open thought with the imposed, given worldview of the party, the party which chiefly followed its own practical aims, where a plurality of worldviews was always restricted.

The project focuses on national heritage and memory in connection to overall European values, aiming to create a space in which to share and generate new ideas, inspiration, and insight.

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Voice Jaśmina Polak
Production Maria Bogdaniuk, Edyta Zielnik

Zbigniew Raszewski Theatre Institute

Unframed

Emily Harris, Victoria and Albert Museum

In 2018, curators from the V&A went to the Edinburgh Festivals with the aim of capturing the historical and contemporary significance of the festival city. Since the founding of the Edinburgh International Festival in 1947, Edinburgh has been a locus for the UK's engagement with international theatre and performance cultures, a platform for the circulation of ideas on an international scale, a place where people gather from around the world.

Edinburgh Festivals is a place where aesthetic borders are tried, tested and transcended – borders between nations, between art forms, between the stage and its audience, the show and backstage, the streets and the venue. Performers fill the streets and audiences are often part of the show. The city itself becomes the stage – a veritable kaleidoscope of theatrical expression from across the globe meeting, interacting and exchanging in one place. For these reasons, Edinburgh is a rite of passage for artists, both emerging and established, and many practitioners return year after year to immerse themselves in the heady mix of ideas, dialogues and practices. This project puts the spotlight on two practitioners whose work was showcased at the Edinburgh International Festival in 2018. Robert Carsen directed *The Beggar's Opera* (King's Theatre) and Akram Khan directed and performed in *XENOS* (Festival Theatre). Both practitioners work with international teams and take productions around the world. This context is key to the ongoing development of their creative practice and is decisive in shaping the pieces they produce.

To represent the spirit of these porous borders and the richness that arrives from combining manifold points of view, the film team captured spaces, performances and interviews from multiple perspectives, using varying lenses, frame rates and shot sizes. This wealth of footage was then edited to create collages, a technique that subverts the frame of the screen and disrupts the idea of borders within the cinematic construct. The component images in each collage are dependent on their relationship and juxtaposition with one another, creating a network of borders, which are traversed by something – a person, a car, a hat – that travels across the screen. The brain then creates a new whole, visually permeating the borders of the collage and identifying a composite single image.

The film breaks out from its 2D form by spilling into the physical realm in the form of the set model. These interdependent elements magnify and illuminate the subject and the themes, visually echoing one another, with the cut card assembly aesthetic of the model corresponding to the collage effect in the film.

Similarly, the sound design defies the 2D frame. Individual elements emanate from separate speakers, so that the sonic perspective changes depending on the physical orientation of the viewer. No single vantage point offers a full composite sound. Instead, viewers are encouraged to seek out multiple perspectives while viewing the film and looking at the set model to enhance the experience.

Unframed invites you to consider the spaces you inhabit and the borders that define them.

Acknowledgements

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Filmmaker Emily Harris

Senior Curator Kate Bailey

Assistant Curator Helen Gush

Sound Design Gareth Fry

Set Design Based on the design for *Feral* by Tortoise in a Nutshell, Designer Amelia Bird

Creative Team Jonathan Bentovim, Nick Gordon Smith, Sam O'Mahony

Production Assistant Leanne Savill

With thanks to Robert Carsen, Akram Khan, Luke Wright The Curve Leicester, Edinburgh Festivals, King's Theatre Edinburgh, Tortoise in a Nutshell

Prague Exhibition Grounds – Disappearing Visceral Landscapes

Marketa Fantova, Arts and Theatre
Institute / Prague Quadrennial

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

At the very heart of PQ are exhibitions examining the current state of performance design and theatre space. But it is the festival that brings life, vibrant new inspiring moments and career changing opportunities. Emergence project touches both areas, the Emergence exhibition shows how the places across Europe inspired new works and the festival shows new works created by the Emergence concept.

PQ 2019 takes place at the Výstaviště Industrial Palace and Prague Exhibition Grounds. This place and the surrounding areas have a rich history. Covering an area of 35 hectares and dominated by the Industrial Palace designed by renowned architects Friedrich Münzberger and František Prášil. The Exhibition Grounds were created and opened for the 1891 Great Exhibition and are a kaleidoscope of exhibition architecture from various eras. Some chapters of the history of this place are well known such as its celebratory moments of the opening, countless fairs, and important trade shows, while some memories seem to have been purposely forgotten disappearing like the left wing of the Industrial palace after the 2013 unfortunate fire. During the war in a place nearby where the Mama Shelter

hotel currently stands was a deportation station inside wooden pavilions of so called Radio Fair to gather Jewish families awaiting transport to Lodz and Terezin from a nearby train station Bubny. Since 1941 at least 45 513 people went through that place to the concentration camps. Under Communism, the palace and its surroundings were used for political meetings of the Communist Party and in 1949 the space of the central hall of the Industrial Palace witnessed a meeting that added Czechoslovakia on the map of countries with a totalitarian government.

This location hosted the first PQ in 1967 and all following editions with an exception of 1991, 2011 and 2015. PQ is utilizing many of the available spaces and digging into the grounds rich with memories of both joy and dark moments, many of its projects, fully engaging with the space as a scenographic opportunity.

The Central Hall that remembers both the bright times and the dark era of communist meetings that brought censorship to art became the main hub of all PQ 2019 activities as well as an open forum where the atmosphere is made not only by performers, but by everyone who comes to spend their time willing to participate in whatever may come in this shared space. Young emerging designers have an opportunity to seek guidance, ask questions, and discuss newest trends with established professionals, each other and/or members of the public in the morning Practice Exchanges. Anyone wishing to see even more of performance design or looking for a collaborator, should spend some time at the Portfolio Library, where designers eager to share their work with others have placed their printed portfolios.

Central Hall is also be the main space for the Emergence: Festival including Emergence: Costume, LIVE!, which will show work of emerging designers in an “open workshop” format during the day leading to an evening of performances, costume shows, and installations. It will be a well-prepared improvisation – and a public experiment since no one will be able to completely predict the exact outcome of the workshops until the day of the festival.

The action from the Central Hall is also meant to spill over to the space of the Emergence Exhibition by showing results of two space-changing actions based in two workshop projects.

First is called “The Quest – Performing with the Ghost” This project shows photographs of a projects examining and mining abandoned sites in a quest for the illusive, mystified, and highly layered spirit of the place (aka genius loci). The second project called “Scaling-Up! Transfer Your Production from the Studio to a Larger Theatre” that took designers through guided studio work and site visits as part of a workshop examines the process of transferring their work from smaller to larger spaces.

Fragments Exhibition curated by Klara Zieglerova recognizes and celebrates the achievements of performance design “living legends”. The exhibition will be presenting one object showing the most iconic or breakthrough set, costume, lighting, projection or sound design by one of the most celebrated designers from each participating country or region whose work keeps inspiring new generations of artists and audiences. To prove that student designers are going to shape the interview process of scenography legends for one of the Fragment’s key projects: Disappearing Visceral Landscapes.

The project is concerned with preserving memories of renowned artists whose work inspiration is traceable to a specific location. We are planning series of interviews with participating legendary artists that will preserve precious memories, views, thoughts and ideas in the artist’s own words. The interviews will become a part of a shared database accessible to researchers and young emerging designers.

EUREKA! Fearless experiment in the performance space

National Kaohsiung Center for the Arts
(Weiwuying)

National Kaohsiung Center for the Arts (Weiwuying), Taiwan, vision as a symbol of the transformation of once a major international harbor, into a modern, diverse city with a rich cultural climate. Multi functional art center opened in October 2018 in Southern Taiwan and is the world's largest performing arts center with many performance spaces and possibilities under one roof. The arts center embraces the interactions with communities and has an aim to become "the art center for all."

Weiwuying is the incubator of innovative theatre-makers, it values the talents and ideas of emerging art makers. To establish a long-lasting partnership and continuing collaboration with artists, it calls for young artists with fearless spirit challenging existing framework and hierarchy to partner with Weiwuying. By providing the space and resource of a newly opened national art center, Weiwuying supports young artist to experiment within the theater architectural space, arouses the unknown potential of creativity in performance design.

Weiwuying is also an international cultural hub sited in Asia, connecting theater makers globally and aiming to facilitate a younger network of theater-makers in Asia and Europe to leap into an international collaborative scene. Weiwuying participates Emergence as a project associated partner, offers a non-European point of view. The juxtaposition of Emergence projects also brings the possibility to find commonality and diversity of aesthetics, methodology, and the creativeness of using space among cultures.

EUREKA!

"EUREKA" is an interjection used to celebrate a discovery or invention in ancient Greek time. To create an arena for generating new sparks, "EUREKA" gathered theater makers, artists, producers, designers and creators to stimulate new thoughts and generate fresh practices through experiments and workshops on the grounds of National Kaohsiung Center for the Arts (Weiwuying), which have a rich history connected with military activity and trade.

EUREKA! X Emergence in PQ2019 Eureka artists and Weiwuying generate more collaborations, which lead to a live exhibition in Prague during the Prague Quadrennial 2019. Weiwuying invites the artists, as a collective, to re-navigate the public space and atypical performing space in the National Kaohsiung Center for the Arts (Weiwuying), to question the definition and dig into the unknown possibilities within the space. The live exhibition we bring to Prague Quadrennial captures how the architectural space and public space of a theater invokes imagination of emerging artists through creative work. The live exhibition provides a taste of the spirit of Eureka.

LIFT ME UP

"Lift Me Up" is a live exhibition, inspired by the pilgrimage parade of Mazu, the sea goddess from Taiwanese traditional folk beliefs. When political and social decisions are made based on "the Calling" of the divine endorsement, our faith in democracy becomes shaky. Is it still true democracy or populism? Or is it a kind of oracle?

Weiwuying and Eureka Artists sincerely invite you to experience a journey of the transmission of the mysterious power during the live exhibition.

June 7 to 11, 2019
daily 2:30pm – 3:30pm
(Special events: June 7, 9, 11,
2:00pm – 2:30pm)

Concept and Perform

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OISTAT, Center for Innovation Taipei

Emergence in Taiwan & EUREKA 2.0

After Prague Quadrennial 2019, the Emergence exhibition and performance will be re-curated and travel to Weiwuying in Taiwan in 2020. Once again, the EUREKA 2.0 in Taiwan will bring talented designers and theatre makers from Taiwan, Asia and Europe together. It will offer a different point of view at cultural connections and diversity and formation of cultural identities in changing times.