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Twentyseven world-renowned scenographers in one publication

One year after the successful exhibition Fragments, which was part of the Prague Quadrennial of Performance Design and Space, a book with the same title has been recently published. On one hundred and fifty pages, the English-Czech book presents a sample of work from scenographers who have significantly influenced the development of the performance design. Their work is represented by photographs of selected artefacts accompanied by a detailed biography. At the same time, the publication reveals interesting facts about their individual creative approaches by including the most inspiring parts of their interviews that were taken during PQ 2019.

The 14th edition of the Prague Quadrennial of Performance Design and Space, the international festival and the biggest scenography and performance design professional gathering, took place in June 2019 in Prague. The Fragments Exhibition was one of its essential projects that brought samples of work created by renowned artists from twenty-seven countries and regions. Each chose a single object, a groundbreaking work in the field of stage design, costume design, light or sound design. The exhibition curated by the Czech scenographer Klára Zieglerová, who is based in the United States, celebrated fundamental creative pieces. Klára explains the concept that *“The exhibition and with it, the currently published book Fragments 2019 present a selection of iconic scenographic approaches. These legends continue to inspire new generations of artists.”*

Fragments 2019 is not a typical exhibition catalogue. Through quotes and interview excerpts, the book describes the way scenographers think and create. Markéta Fantová, the Artistic Director of the Prague Quadrennial, introduces the main idea behind the book: *“The significance of the publication lies primarily in the fact that it gives an insight into creative thinking. It outlines the way of thinking and the work of specific important artists in fields, which can be summarized as scenography or performance design. This allows the reader to understand the creative process and be inspired.”*

Artists whose iconic work is presented in the book include:

Ming Cho Lee (1930-2020), a recently deceased set designer and lecturer. He was “the dean of American set designers” according to the New York Times magazine and has impacted American theatre well beyond his work. Lee designed more than 300 productions for theatre, opera and dance performances. In addition, he has received the National Medal of the Arts, two Tony Awards and other awards/recognitions.

Alexander Lisiyansky (1958) is an Israeli set designer, architect and educator of Russian descent. The book presents his artwork *Lost Between X-Y-Z*, which Lisiyansky created directly for the *Fragments* exhibition. The piece shows Lisiyansky's idea of set designing as a continuous and never-ending process, where the feeling of incompleteness is always the essence of an artwork.

Burmaa Tumorhuyag (1946) fundamentally transformed the Mongolian theatre scene. Although the promotion of modern theatre was not easy in a communist society, Tumorhuyag managed to introduce new theatrical technologies, stage techniques and approaches to the creation of theatrical costumes. Light and mobile puzzles are the characteristic feature of Tumorhuyaga's innovative and free artistic thinking.

Hélio Eichbauer (1941–2018) was a set designer, artistic director, pedagogue and also a student of the well-known Czech set designer Josef Svoboda. As one of the leading Brazilian artists, Eichbauer participated in the revival and modernization of South American scenography. He has collaborated with artists of several generations and realized his bold ideas in many theatrical productions.

Kustav-Agu Püüman (1937) is an artist, who masterfully focuses on simple objects that resonate on the personal as well as national level with incisive charm. In *The Beast on the Moon*, Püüman uses the suitcase with which he fled his native town Tallinn during an air raid in 1944 to tell the story of an Armenian couple escaping genocide in 1915.

Iva Němcová (1981-2015) was a stage and costume designer and a conceptual artist who, in her life, created some thirty performance designs in her homeland and abroad. Leading Czech directors who often invited her to work with them include Daniel Špínar, Jan Frič, and Miroslav Krobot.

Ali Raffi (1939) is an Iranian artist whose sports career was interrupted by an injury. After his studies of Sociology and History and Theory of Theatre at the Sorbonne University in Paris, Raffi's creative activity in Iran was interrupted by the revolution. He did not settle permanently in his native country until after 1991. He is a set designer and director of theatre and film. His creative career is characterized by high quality rather than quantity.



The book *Fragments / Fragmenty 2019* is released in the English-Czech version and is published by the Arts and Theatre Institute. The book can be purchased for CZK 350 in the online shop of the Arts and Theatre Institute [Prospero](#).

Information about the book and its partners:

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About PQ:

The Prague Quadrennial of Performance Design and Space was established in 1967 to bring the best of design for performance, scenography, and theatre architecture to the front line of cultural activities to be experienced by professional and emerging artists as well as the general public. Every four years, the exhibitions, festivals, and educational programs act as a global catalyst of creative progress by encouraging experimentation, networking, innovation, and future collaborations between artistically energetic creators. PQ aims to honor, empower and celebrate the work of designers, artists, and architects while inspiring and educating audiences, who are the most essential element of any live performance.

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