

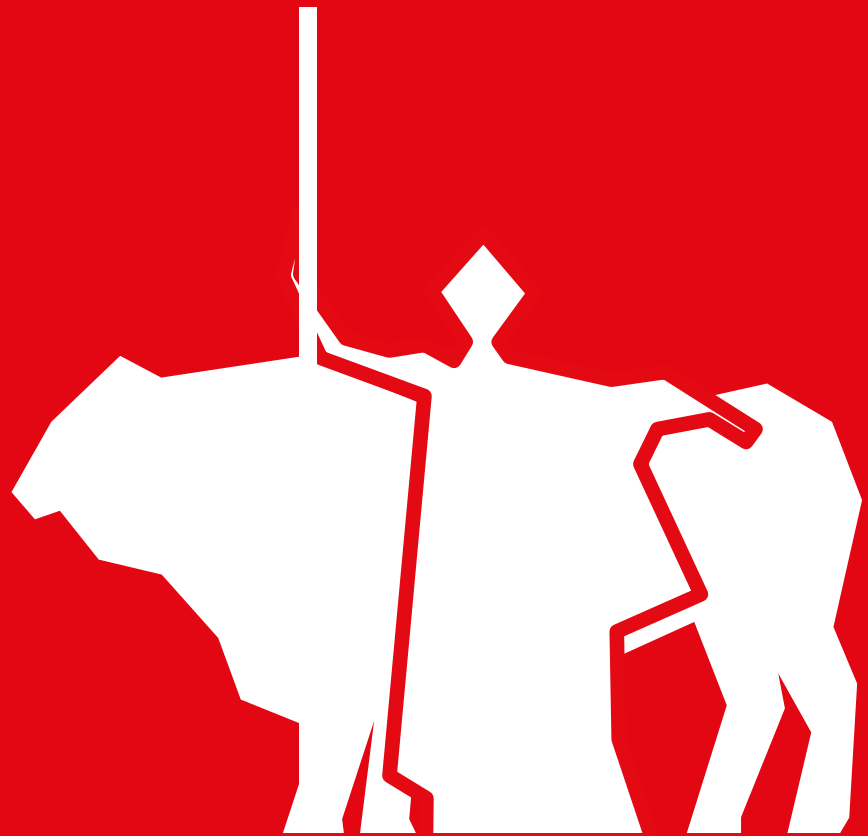
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PQ 2023

**FRAGMENTS II:
THE MAGIC
OF SCALE**



VITAL INFORMATION

The Prague Quadrennial of Performance Design and Space invites submissions for Fragments II: The Magic of Scale, a special exhibition that will take place in Prague, 8–18 June 2023. Proposals are accepted from curators of the Exhibition of Countries and Regions or their designate.

Curator

Klára Zieglerová

Dates

Call Published:

31 October 2021

Deadline for Submission:

30 November 2021

Official Announcement of Included Works:

31 October 2022

15th Edition of the Prague Quadrennial:

8–18 June 2023

To Submit Applications

Please, fill out the [application form](#).

Submission Requirements

◆ Photos of the object (JPG or PNG) and full name of the designer

◆ Submission contact email address

◆ Organization

◆ Submission contact first name

◆ Submission contact phone number

You can also send the application via email call@pq.cz in case you have trouble filling in the form.

◆ Submission contact surname

◆ Submission contact mailing address

Important Logistics

Curators will need to provide the insurance value of each object as well as the following details about the object when submitting so please, gather all the necessary information in advance. Incomplete submissions will not be accepted.

Please provide the following written statements in English (500 words or less each):

- ◆ Biography of the selected designer
- ◆ Why the particular production was chosen
- ◆ In order to place submitted objects within the exhibition layout, please provide these item specific details (all measurements in millimeters please): Name of the designer, country/region, show title, producing organization, theatre/venue, a photo of the model (or more as needed), overall dimensions, including height, width, and depth

Copyright

By submitting to Fragments II, you grant permission to the Prague Quadrennial to reproduce, edit, and display the imagery of the work in any way it desires, whether for promotion, retrospectives, or archives, etc... in perpetuity. All other rights reserved. All projects are obligated to secure all necessary author's rights and copyrights for all components (design, video materials, music, text, etc...) that will be utilized as part of their presentation, and guarantees that PQ organizers will not be held responsible for any claims made by third parties.

Please Note

Travel of the object (and transit insurance) is the responsibility of the submitting country or region and must be appropriately organized by the individual curator or their designate. The object will be fully insured while in the care of PQ. Each national exhibition team will need to arrange the set-up of their object within the exhibition space to ensure safety and proper handling of the object. Appropriate PQ staff will then move the object into its designated space within the exhibition. While the PQ team understands that great thought will be given to each object submitted, the curator reserves all rights to make final choices or reach out to individual submissions for alternative objects to create an overall impactful exhibition.

CONTEXT

About PQ

Organized by the Ministry of Culture of the Czech Republic and realized by the Arts and Theatre Institute, the Prague Quadrennial of Performance Design and Space is the largest international 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.

While celebrating the diverse forms of performance design/scenography around the globe, the Prague Quadrennial strives to present it as an art form concerned with the creation of holistic performance environments, not just decorative backgrounds; these performative spaces creatively respond to current issues of our world, ask important questions, and invite us to participate in unique moments. Every four years, PQ's central curatorial concept shapes the festival and offers its participants a fresh look at the artistic reflection of our times in performance designs and scenographies.

The 2023 edition will recognize the need to experience performance design/scenography in its performative format: live and with audience engagement. Our recognition of these predominant trends has led us to rename PQ a festival rather than an exhibition.

Curator

Klára Zieglerová has been designing extensively for theatre in the United States, Europe and Asia. Her work has been seen on Broadway, where Ms Zieglerová designed *Sister Act* at the Broadway Theatre, directed by Jerry Zaks, *The Farnsworth Invention* by Aaron Sorkin at the Music Box, directed by Des McAnuff; *Jersey Boys* at the August Wilson Theatre, directed by Des McAnuff and *The Search for Signs of Intelligent Life in the Universe* at the Booth Theatre, directed by Jane Wagner. In London's West End she has designed *Sister Act* at the London Palladium and *Jersey Boys* at the Prince Edward's Theatre. Ms Zieglerová has received a Tony Award nomination for her design of *Jersey Boys*.

Klára has designed numerous productions all over the United States at theaters such as the New York Public Theater, Manhattan Theatre Club, New York Theatre Workshop, Irish Repertory Theatre, La Jolla Playhouse, Cincinnati Playhouse, Dallas Theater Center, Portland Center Stage, Seattle Rep, Florida Stage, Williamstown, and others.

Her design credits in Japan include an interior of a pavilion at the Expo '90 in Osaka, *Kokusai Hana to Midori no Hakurankai*, production of *Othello* at the Chikusa Playhouse in Nagoya, *The Who's Tommy* at the Pocket Theatre in Tokyo, *Diary of Anne Frank* at the BonBon Theatre in Tokyo and *The Goat* at the TranceMission Theatre in Tokyo.

In Europe, Ms Zieglerová has worked for Stage Entertainment on productions such as Saturday Night Fever at the Beatrix Theatre in Holland and Sister Act in Hamburg, Vienna, Milan and UK & Ireland Tour. In Ireland she designed the productions of Eden (by Eugene O'Brien) and Wrecks (by Neil LaBute). Klára designed the interior of the New World Stages in New York – the home of five Off Broadway Theatres (newworldstages.com) and the US National Exhibition at the Prague Quadrennial 2015 (pq15.usitt.org). She was a member of the International Board of the Prague Quadrennial 2019 as well as a curator of its Fragments exhibition (pq.cz). Ms Zieglerová has won The Green Room Award 2010 (Australia) for Best Design of a Musical, The Best Set Design of the 2009 Theatregoers' Choice Award London (both for Jersey Boys), 2005 Lumen Award (New World Stages), 2003 Drammy Award for Best Set Design; 2000 Carbonell Award for Best Set Design; sets for the Best Touring Production, 2003 L.A. Ovation Award.

CURATORIAL CONCEPT

Fragments II: The Magic of Scale

Models, maquettes, mock-ups, thumbnails – any three-dimensional miniature representations of reality are fascinating. They provoke our imagination, stir up our fantasies, and invite us to contemplate different fictitious worlds. As children, we play with dolls, toy cars, houses, and railways, as adults, we admire models of cities in museums. There is something special about the possibility to explore an object from all sides, to get closer to it and appreciate it in its intricate detail as well as in its relation to other objects. Stepping into the world of a miniature or engaging with it provides a new relationship with reality. Scale becomes crucial here as it is the magic of scale that allows us to see relationships among bodies and objects from a different perspective.

In scenography and performance design, the practical purpose of scale models is to facilitate communication between members of the creative team. Models are tools that enable us to convey ideas in a collaborative process and test design choices in scale that is manageable in terms of physical labor and expense. Scale can be used dramaturgically here, as it helps to suggest the relationships between characters, create an emotional impact on the audience, and radically dictate the way a performer navigates the given space. Conventionally, models and maquettes are seen as a part of a bigger whole of a performance. Once the show is over, they represent the material traces of it, evoking its memory. However, removed from the original context of the performance, scaled models can become work of art in themselves, taking on their own life beyond their service to performance design.

Fragments II calls for entries of three-dimensional scale models of sets, costumes, lighting, projections, make up design, wig design, prop design and any other components of performance design, whether realized or unrealized in performance within the last 8 years. We want to celebrate exceptional craftsmanship and exhibit scale models which transcend their original practical purpose and become themselves works of art. We are interested in the after-life of models in the wider sense of the word.

– Klára Zieglerová, Fragments II Curator

PQ 2023

RARE

For PQ 2023, we would like to invite you to share the RARE: art springing out of ideas, materials, artistic approaches, and design practices that connect to the human level from within your environment, with its genius loci and unique situation. In the current state of precarity, uncertainty, and epochal change, we call on performance designers, scenographers, and performance practitioners to use their RARE imagination and creativity to help us envision what the world and theatre could look like in the post-pandemic future.

This is a unique moment to use our art, imagination, creativity, and ability to create environments that others may come to enjoy in the future – at PQ 2023 and beyond. Since we have all been deprived of meeting in the same physical space for quite some time, let's turn PQ 2023 into the RARE opportunity to move from virtual spaces into specific places offering an in-person experience, in which physicality and materiality of scenography become central: where your senses and predicaments will be taken into account.

– **Markéta Fantová**, PQ Artistic Director

Contact

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