



Prague Quadrennial
Celetná 17, 110 00 Prague 1
Czech Republic

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PQ Symposium WHERE ARE WE?

4-6 May 2022, Pražská tržnice, hall 13

We are pleased to welcome you to the PQ Symposium WHERE ARE WE? Bringing together amazing artists and experts in scenography and performance design, as well as the international team of PQ 2023, we will share space for new views and practices in modern art and theatre. Below find the schedule and the detailed programme for each day of the event.

Summary:

WEDNESDAY 4 MAY 2022

Welcome evening and keynote speech

4:00 REGISTRATION OPEN

6:00 OPENING

6:15 CAVE BUREAU: keynote speech

We are hosting the representatives of the Nairobi based [Cave Bureau](#), a collective of architects and researchers exploring the synergy between architecture, urbanism and nature, where they curate performative events of resistance within caves along the Great Rift Valley in East Africa.

7:00 CAVE BUREAU Q&A

7:15 PRESENTATION OF THE NEW BOOK ABOUT A. HEYTHUM

7:30-00:00 WELCOME DRINK & PARTY WITH DJ PIERRE URBAN

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Quadrennial

THURSDAY 5 MAY 2022

WHERE ARE WE? Scenography/Performance Design in the midst of a global change (PQ Talks)

10:00-11:30 NEW FORMS OF SHARED SPACE + Q&A

11:50-1:10 5-MINUTE SHOW AND TELL + Q&A

2:10-3:20 SCENOGRAPHY/PERFORMANCE DESIGN AND RESISTANCE IN LATIN AMERICA + Q&A

3:40-4:05 CANON OF TECHNICAL THEATRE HISTORY + Q&A

FRIDAY 6 MAY 2022

WHERE ARE WE? Our spaces (PQ 2023 presentations)

9:00 TOUR AROUND THE LOCATION OF PQ 2023 (for the curators of countries and regions)

11:00 INTRODUCTION OF THE PROJECTS BY THE INTERNATIONAL PQ TEAM

12:00 PRODUCTION INFO FOR THE EXHIBITION OF COUNTRIES AND REGIONS AND THE STUDENT EXHIBITION

1:30 AFTERNOON TOUR AROUND THE LOCATION OF PQ 2023

2:00 Q&A (PQ team)

3:00 TOUR AT DAMU (The Academy of Theatre Arts)



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WHERE ARE WE? Scenography/Performance Design in the midst of a global change (PQ Talks)

10:00-11:30 NEW FORMS OF SHARED SPACE + Q&A

We look into new forms of shared space, unprecedented sites for the art of performance, and the infusion of digital media into the traditional conception of theatre. From all around the world, artists and experts are coming to share their ideas and stir up debate on how performance space evolves in this manner.

Filip Jovanovski & Ivana Vaseva - City as a Stage: Reading Buildings

The method of reading buildings develops itself by performing. Thus, the event emerging out of this specific method is a performance not as a physically built scenery, although it exists in a concrete building, but is an experiential and emotional modelling by an artistic process. This approach is transforming a building(city) into a stage. Citizens are becoming actors, architecture is becoming scenography, community problems are becoming text, theatre performance is transforming into the process of policy making.

BIO:

Filip Jovanovski (1979, Bitola) is a visual artist and cultural worker. He graduated at the Faculty of Architecture in Skopje, he also has an MA at the Faculty of Fine Arts in Skopje, department of painting. He often uses a curatorial approach in his works, and creates socially engaged and interdisciplinary art projects, often working with different communities like the projects "If Buildings Could Talk" and CAC (Center for Art and Culture) TEXTILE in Stip. Jovanovski had many solo exhibitions in the country and abroad and participated in many group exhibitions.

Ivana Vaseva (1984, Skopje) is a curator and researcher of cross-disciplinary, collaborative and socially engaged works and programs. She curated several exhibitions and programs both in the country and abroad and was an editor of several publications. She won the prestigious Golden Triga Award at the 2019 Prague Quadrennial of Performance Design and Space for the project "This Building Talks Truly" (curator of the project). She won the "Ladislav Barišić" Award of AICA – Macedonia for the research project "Collective actions as a political, and not organizational decision" (2015, co-author), and the Special Architecture Award from the Association of Architects of Macedonia (2014, co-participant).

Julian Nilsson-Eicke - Assisted Living – A Pre-pandemic Hybrid Format

In the proposed lecture, Julian will talk about the artistic extension of the physical body and space into the digital realm, as well as the evocative architecture of his collective's installations.

BIO:

Julian Nilsson-Eicke is a German-born installation Artist and Theatre maker. Educated in stage-and costume design in Munich and Berlin, he started his career in 2014 with the mastodon piece "MEAT" for the festival of new drama in Schaubühne Berlin together with his wife and collaborator Theda Nilsson-Eicke. Since 2016, they have worked as an artist collective with Lena Bösch.

LINK: <https://nilsson-eicke.com/>

Zahra Fuladvand - The reflection of the found audiences in the Mirror performance

Zahra works with a cornerstone concept of the art of performance - a found environment. Socially, culturally and economically significant environments like streets, shopping malls or train stations omit any notion of stage-audience division, however they can be used as site-specific areas. Her performance is called "Mirror". A performer, who is covered completely with black veil, appears in metro M2 in Budapest with a big mirror in her hands. During this live performance, reactions of Hungarian passengers in the mirror were being recorded with a cellphone.

BIO:

Zahra Fuladvand is an Iranian performative art creator. She received a BA degree in Shiraz Art University of theatre directing. She continued her study in Tehran Art University where she received her master degree in Theatre and performing art. She established her own theatre group in Tehran and worked on environmental performances. Now she is a PhD student and scholarship holder at Hungarian university of Fine art, Budapest. She has been teaching a "professional presentation" course in English at Hungarian university of Fine arts since February 2018.

LINK: <https://www.zahrafuladvand.com/>

Chris Ziegler, Külli Roosna & Kenneth Flak - Human Forest

At the heart of HUMAN FOREST is the idea of the body as multitude, as an orchestral medium in its own right, in dialogue with the outside through its senses. Chris Ziegler and choreographers Külli Roosna and Kenneth Flak (abbreviated as roosnaflak) are looking for

ways to deal with pressure, instability and friction where there is room for intensity, vulnerability and wonder.

BIO:

Külli Roosna (born in 1981) is an Estonian dancer, choreographer and teacher. She graduated Tallinn University in 2005 as a choreographer/dancer and continued her studies in Rotterdam Dance Academy in the Netherlands, obtaining her second bachelor degree in 2007. In 2013, she obtained an MA of choreography at Tallinn University. She has worked with numerous international choreographers. In 2010 her solo performance Circle Through was awarded the First Prize at the International Festival of Modern Choreography in Vitebsk, Belarus. She is the recipient of the 2017 Pärnu City Creative Stipendium.

Kenneth Flak (born in 1975) is a Norwegian dancer, choreographer, composer and teacher. In 2007, he received a Bessie Performer's Award in New York for his interpretation of Gingras' solo CYP17. In 2010 he was nominated for the BNG Award in Amsterdam for his choreography Of Gods and Driftwood. Flak has taught contemporary dance and sound design at universities and festivals around the world.

LINK: <http://roosnaflak.com>

Chris Ziegler is a director, digital artist, and architect of numerous international interdisciplinary projects in dance, performing and new media arts. His first dance production "scanned V" received a "Young Art and New Media Award" of the City of Munich 2002. Since the mid-90s, he researches the impact and use of digital media in the performing arts on stage.

LINK: <http://movingimages.de>

11:50-1:10 5-MINUTE SHOW AND TELL + Q&A

Short notions, brisk concepts. Five-minute show and tell presentations about resonant topics in the current performance space.

Maria Konomi - Virtual and Hybrid Agoras: Emerging Forms of Post/Pandemic Spatialities and Resilience

Facing the covid challenges we need to investigate and examine our changing responses to connectivity in relation to post/pandemic spatialities: namely, to physical connectivity, reclaiming the potential for a common/shared physical space as a generative domain for the performing arts; as well as to digital connectivity, renegotiating our relationship to technology as an overarching everyday lived experience.

BIO:

Maria Konomi is an Assistant Professor of Scenography and Costume: Theory and Practice at the Department of Theatre Studies at the National and Kapodistrian University of Athens (NKUA), teaching at graduate and postgraduate levels. She has more than ninety production credits for scenography and costume design in theatre, performance, opera and film, presenting her work in major theatre organisations and art and film festivals in Greece and abroad.

Marina Maleni - The Amazing Spill-Over of Scenography

Re-examining notions of shared space, spectatorship, and how Covid caused the field of Scenography to become a deciding tool, that spilled over from the Stage or the performance space where it existed, to the audience space, the public space in the theatre and even on the streets outside theatres.

BIO:

Marina Maleni, born in Nicosia, Cyprus, holds degrees in Theatre Studies, Acting and Sociology (Hons) from the University of Texas at Austin and Communication and Journalism from the Open University Cyprus. Has worked successfully as an actress, TV host and radio music producer for several years. Working since 2001 as Theatre Development Officer for Cyprus Theatre Organisation, in charge of State theatre subsidies and policy forming, European collaborations, playwriting development, non-professional theatre, theatre education programs, Festivals, PQ National Participation (Curator since 2007), etc.

Sara Brown - The Other Shore

The creative team's inquiry was how to reshape the audience relationship to the performer. The disruption of the pandemic opened new pathways for exploring this relationship. The collaborators met throughout the pandemic to create a remote immersive media performance using 360 video and audio captured from two performance environments installed at the Massachusetts Museum of Modern Art. To create a tactile relationship to the piece, audience members were sent a physical box as a portal to the performance that included a book with portraits of the dancers and physical artefacts from the installation environment.

BIO:

Sara Brown is a set designer for theatre, opera, and dance. Selected designs include *The Day at Jacob's Pillow*; *Hagoromo* at the Brooklyn Academy of Music; *Fellow Travelers* and *La Rondine* at the Minnesota Opera; *World of Wires* at The Kitchen in NYC and *Festival d'Automne* in Paris; *Prince of Providence* at Trinity Repertory company in Providence, RI; *Der Freischütz* with Heartbeat Opera in NYC; *The Mother of Us All* at the Metropolitan Museum of Art.

LINK: www.sarabdesign.com

Aziza Kadyri - Performative Spaces of Augmented Reality

Aziza will be representing Immerse Lab, an international artistic collective that experiments with merging live performance and digital experiences - augmented reality (AR) in particular. They focus on the site-specific aspect of AR performances, creating interactive mobile scenography where the audience is able to experience familiar spaces in a completely new way. In their shows, the narrative often asks the viewer to shift their attention between the real world and the liminal space of the augmented world, generating previously unseen meanings.

BIO:

Aziza Kadyri is an Uzbek interdisciplinary artist with a focus on augmented reality, performance design and experimental costume. As a concept artist and designer, she has worked on various augmented reality experiences in collaboration with Immerse Lab and VOIC.tech. Aziza's personal projects often explore the themes of cultural identity, migration, decoloniality, and language. She holds a BA in Fashion from Tsinghua University and an MA in Performance Design from UAL: Central Saint Martins.

LINK:

<https://drive.google.com/file/d/1QcmAmdqNGxZIlleXmv1rXeE5XGCl1z3l/view>

Tessa Rixon - Crafting Scenographic Environments in and for Extended Reality in the Guest House

In response to the shutdown of live theatre in Australia, a team of Scenography, Dance, Animation, Extended Reality and Computer Sciences practitioner-researchers spent the summer of 2020/21 investigating new modes of socially distanced, intimate performance experiences. The result allowed live performance – albeit on a small scale – to continue despite stringent national regulations. The Guest House also shed light on approaches to combining traditional scenography with XR technology and design techniques.

BIO:

Tessa Rixon is a practitioner-researcher in intermedial performance, digital scenography & Australian design. As Lecturer in Scenography at Queensland University of Technology, Tessa's work promotes new modes of integrating established and emergent technologies into live performance; exploring the potentiality of authenticity within digital scenography; and showcasing Australian performance design practice and histories.

Eleanor Field - Embracing the Glitch as Performer in Digital Theatre Adaptation

Error is an unavoidable part of creating anything, but that is not a bad thing. Since 2016 the production All Of Me by Caroline Horton has been crafted through a purposeful creation of mess. The goal was for nothing to look intentional and for everything to look uncomfortable.

When forced to abandon live tour in 2020, All Of Me didn't lend itself well to being filmed and 'streaming' it online was not an option. "Instead we swapped rehearsal rooms for video calls; sharing screens, looking up the code for different shades of pink and discussing how much glitch we could allow before audiences lost patience. "We created an immersive digital version of the show that has been nominated for a 'New Media' award. By chronicling the 2020 adaptation of All Of Me into a digital experience alongside an embrace of Rosa Mankman's Glitch Studies Manifesto, this presentation explores The Glitch as both scenographic opportunity and as alternative performer."

BIO:

Eleanor Field is a scenographer and artist. She has worked on a variety of projects since graduating from RADA's postgraduate theatre design course in 2011. Since 2016 she has been working with writer and performer Caroline Horton and director Alex Swift on All Of Me, a devised piece of performance that really resists being 'theatre'. In October 2021 Eleanor started a part-time PhD exploring mess and digital scenographic processes.

LINK: www.eleanorfielddesign.com

Klaus Kruse & Ciaran Clarke - Varyon VR

Varyon VR is a virtual theatre space for a live and pre-recorded performance. It allows audiences to view and interact with performers, in real time, within a digital VR environment. Enabling users to construct and animate immersive theatrical sets without having to be able to program or code, the theatrical set consists of 16 interconnected panels that surround the audience. Each of the panel functions as a video screen that can either playback pre-recorded footage or live stream video.

See the [visualizer](#) for the Varyon VR framework.

BIO:

Klaus Kruse works as a director and designer for his company Living Structures. He creates immersive theatrical events and installations. His work establishes performance situations in which spectators become enveloped within scenographic structure.

LINK: www.livingstructures.co.uk

Ciaran Clarke is a theatre maker and technologist based in Cornwall. He is a Lecturer across Acting, Theatre & Performance and Technical Theatre Arts at Falmouth University and has recently completed a practice-based PhD as part of the 3D3 Centre for Doctoral Training, examining the voice, recording technology, and death.

Thea Hoffmann-Axthelm - How Can Stage Design Be Reimagined for the Digital Stage

Her knowledge of stage design in a classic theatre setting, acquired during her research at HfBK University of the Arts Hamburg, is re-imagined and applied to online space in this presentation. In some cases, a temporary emergency solution, a reaction to the overwhelming situation of pandemic's lack of live art, in others an opportunity to include new media in the contemporary theatre practice. New media can enrich theatre experience.

“How can stage designers use their experience in live-and co-presence formats to help create an interesting immediacy in a digital sphere as well? And what new technologies and artistic practices do they have to learn in order to participate in these new developments?”

BIO:

Thea Hoffmann-Axthelm, born in 1986, grew up in Berlin and Venice. Since 2010, she has been working internationally as a freelance stage and costume designer, among others at Burgtheater and Volkstheater Vienna, National Latvian Theatre, State Theatres in Düsseldorf, Frankfurt and Munich as well as on experimental formats in different teams and theatre collectives. She teaches stage design at the Hamburg University for Music and Theater, writes for PLOT magazine, is board member of the German Association of Scenographers and is currently working on her PhD at HfBK University for the Arts Hamburg.

LINK: www.theahoffmannaxthelm.com

Tamara Figueroa - To a Site Redefinition for Performance Design

In Chile, the pandemic social crisis was accompanied by a political revolt, thus, artists and audiences were separated for over three years. This situation came as an opportunity to expand the procedures of creation for stages between 2020 and 2021. It developed strategies for the artists to present a review of such art works, both about site specific and virtual possibilities, inside the Chilean scene. On this occasion, Tamara's presentation to the symposium proposes a reflection about performances and video work records of Chilean designers.

BIO:

Tamara Figueroa is a Scenic Designer specialising in space design, lighting and performance design. She is an Academic at the School of Theater of the University of Valparaíso and director of the dique5 studio, dedicated to production projects for scenic, technical, and transdisciplinary projects with a territorial approach. She was awarded the UNESCO Prize for Performing Arts for the work "Reversible" by the Sociedad Inmaterial collective at the Prague Quadrennial, of which she was also an exhibitor in the Scenography and Memory section in 2019. She is a Partner of Adtres and lives in Valparaíso.

Taavet Jansen - e-lektron – Building a Platform for Online Events

From 2020 the performing artists began experimenting with physically or socially distanced theatre and online performance streaming possibilities. This change of a performing art paradigm opened up a new area of research - an online theatre. It turned out that there is a significant deficit of platforms meant for online performances. The performing artist had to adapt to various video conferencing or social media platforms that were not meant for the live-art needs. Estonian initiative e-lektron developed a platform elektron.art to tackle "co-presence" and "mediated liveness" to meet performing arts needs on a virtual stage.

BIO:

Taavet Jansen is a freelance performer, choreographer, artist, programmer who works as a multimedia lecturer at the University of Tartu Viljandi Culture Academy. He works as a curator and programmer in the online theatre platform elektron.art. Taavet studied at Theaterschool /Amsterdamse Hogeschool voor de Kunsten/ Mda course for choreography and new media - Dance Unlimited. Currently, he is a Ph.D. student in the Estonian Academy of Arts researching the performative concept in mediated online performance art.

LINK: <https://elektron.art>

2:10-3:20 SCENOGRAPHY/PERFORMANCE DESIGN AND RESISTANCE IN LATIN AMERICA + Q&A

This block will be dedicated to cultural personas of Latin America and the talks will be fairly marked by their cultural and social landscapes. Reflecting on how the political climates shape artistic approaches and how the societies react to and play a part in these climates, we are hosting three presentations by respected speakers.

Karla Rodríguez & Alicia Laguna - A Theatre Where Many Worlds Fit

An interdisciplinary display exceeding far beyond stage, an action called "Journey for Life" will be the curatorial starting point of Mexico's representation at PQ 2023. An ongoing resistance of the Zapatista Army of National Liberation is reflected in a performative process that has been developed for more than thirty years, closely interweaving with local ways to sustain life, represent themselves among themselves (the Zapatistas), before the Mexican State, the Mexican society, and the world. This is an aesthetic project that, unlike the modern-Western conception of art, supposes the autonomy of the artistic sphere and is closely tied with agriculture, education, medicine, economy, politics, magic and war.

BIO:

Karla Rodríguez is an architect and a co-founder of Teatro Ojo, an artistic collective based in Mexico City since 2002. Teatro Ojo's practice has shifted from being strictly theatre-based

into other forms of conceiving and experiencing stage performance. At the 2011 Prague Quadrennial, Teatro Ojo represented Mexico at the Exhibition of Countries and Regions and was awarded for Best Work in Theatre Architecture and Performance Space.

She is a professor at the School of Architecture of the Universidad Nacional Autónoma de México since 2008. She has also worked as a space designer in other cultural projects such as exhibitions, artistic installations or urban interventions.

LINK: www.teatroojo.mx

Alicia Laguna is an actress, theatre producer and cultural manager. Co-founder of Teatro Línea de Sombra since 1995. Their artistic work addresses contexts of the social and political reality of Mexico. She has managed and produced tours of the company in South America, United States, Canada, Japan, Korea, UK, Mexico and several European countries.

Heloisa Lyra Bulcão, Renato Bolelli Rebouças & Sergio Lessa - Artistic creation as a confrontation with the politics of destruction in contemporary Brazil

With the coup against President Dilma Roussef, exacerbated by the inauguration of the far-right government in 2018, we have been living in Brazil a real panorama of public policies dismantling. Social rights, science, culture and the arts are daily attacked, and cultural incentives are continually being cut, in addition to the environmental destruction in the Amazon and other biomes and the attempt to erase cultural diversity, which is so characteristic of our country.

BIO:

Heloisa Lyra Bulcão is a Brazilian art director, set and costume designer, researcher and professor. With a postdoctoral degree in education (UERJ, 2013-2019), she holds a PhD in performing arts (UNIRIO, 2012) and a master's degree in production engineering (UFRJ, 2003). She develops studies on educational and creative processes in the teaching and practice of the performing arts, in the sense of the ecology of knowledge and social emancipation.

Renato Bolelli Rebouças is a Brazilian scenographer, costume designer, researcher, professor, and curator. He holds Master's on creation in site-specific and non-conventional spaces, and Ph.D. on expanded spatial practices in Theater Theory and Practice at the University of Sao Paulo (USP), in partnership with the Performance Studies Department at New York University (NYU). He collaborates with several groups, companies, institutions and artists from theater, performance art, dance, opera, exhibition, cinema and visual arts in Brazil, the UK, and abroad.

Sergio Lessa is a Brazilian director, set and costume designer, researcher, professor, and curator. He studied Architecture and Urbanism and graduated from University of São Paulo (2005), he holds a Master's and PhD in Arts from the University of São Paulo (2013/2020). For 11 years he was a partner at Sergio Santana Planning and Landscape Design, responsible

for the development of important landscape architecture and urbanism projects throughout the country. He is currently a professor at the Centro Universitário Belas Artes de São Paulo, one of the headteachers of the Architecture and Urbanism course.

Marcela I Oteíza - The Object Tells the True: Baquedano's Statue as a Witness for Social Change at Plaza Dignidad, Santiago, Chile

As a reflection of the social outburst in Santiago de Chile in 2019, Marcela argues that Baquedano's statue is a non-human actor that through its mutations developed its own agency as a performing object that is simultaneously an activist, a confrontationist, and a social media influencer. She analysed the statue's ability to co-construct meaning within the Chilean social fabric and the aesthetics of resistance from a scenographic and site-oriented lens in order to elucidate its relationships as a performing object.

BIO:

Marcela I Oteíza is an Associate Professor of Dance and Theater and a designer for performance and scholar at Wesleyan University. Her research in scenography crosses multiple artistic and academic practices. Her current research focuses on urban space performance objects, feminism and activism.

3:40–4:05 CANON OF TECHNICAL THEATRE HISTORY + Q&A

Chris Van Goethem – Canon of Technical Theatre History

Adopting multiple perspectives from the disciplines of art history, engineering design, scenography, architecture and theatre studies, the project engages with archival research as well. The aim of the Canon of Technical Theatre History is to increase awareness and understanding of the history of technical theatre in Europe: its practices and technologies. The project contributes to the current discourse on the preservation of the cultural heritage of transnational and international theatre technology and techniques.

BIO:

Chris Van Goethem has been a light technician, producer, special effects professional, with experience in theatre technology since 1983. He teaches History of Technical Theatre, Research skills, production management and Special Effects. His array of competences is huge; being a long time OISTAT member, active in Education and Research commissions, teaching at major institutions worldwide to being instrumental in defining occupational and skills directives in theatre technology.

LINK: <https://www.canon-timeline.eu/>



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