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APPLICATION
FOR
PARTICIPATION
IN
EXHIBITIONS



15th Prague Quadrennial of Performance Design and Space
8–18 June 2023, Prague, Czech Republic

APPLICATION FOR PARTICIPATION IN EXHIBITIONS

PRAGUE QUADRENNIAL 2023



MINISTRY OF CULTURE
CZECH REPUBLIC



PQ is organized and funded by the Ministry of Culture of the Czech Republic
and realized by the Arts and Theatre Institute.



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1 GENERAL INFORMATION

What is PQ

The Prague Quadrennial is globally known as a two-week event taking place every four years since 1967 in Prague, Czech Republic. This model has been evolving. More and more designers now understand PQ as a platform: a continual stream of activities and collaborations happening across the globe with many different partners, creative professionals, artists, researchers, and theorists. Each on-site festival of PQ is now a culmination of the efforts of the preceding 4 years: a celebration and an opportunity for performing arts professionals from around the world to come to one place and share their work, ideas, and thoughts during the quadrennial festival. We work towards making the 2023 edition once again an opportunity for many new and unique shared experiences.

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 take into consideration the strange and precarious world of uncertainty we live in. We will examine new and forward-looking visions of wondrous and imaginary worlds, as well as critical portrayals of our realities, addressing the incisive questions and challenging our thoughts and fears.

How do we see performance design/scenography?

Performance design/scenography today is often presented through live and immersive experiences, where all senses can be involved and the audience members take on an active role. We see performance design/scenography as an art form that goes beyond the visual, into experiential and sensorial realm with a focus on interdisciplinary collaboration, giving creative expression to new ideas and experiments. Contemporary performance design/scenography is an art form within parameters of multi-sensory environments – creating worlds of sensations appealing to the imagination, the mind, as well as the sensory organs: the eye, the ear, the nose, the skin. Scenographic environments take on a life that by default eludes the designer's grasp: no matter how carefully it is planned and executed, it is truly completed by the participants engaging with the designed space. Every creation, then, is impermanent and changeable; it is also visionary and volatile in that it works with, and rests on, many unknowns.

Performance design/scenography can occur in an unbounded range of environments: from the traditional theatre stages, through experimental performance venues, to any type of found sites and spaces – from urban to rural, industrial to landscape, interior or exterior, physical, virtual, or mixed. A growing amount of creative work comprises a variety of new media and involves various other professions and disciplines – in applied settings, as well as in innovative experimental formats. Performance design/scenography is more and more leaving behind

thinking in creative compartments and the times when scenography fell into (often gender-specific) departments of set design and construction, costume design and wardrobe, lighting and sound designs, and prop making. While the industry sometimes still operates in these creative bubbles (and sometimes even vehemently protects them), the novel developments in performance design/scenography embrace a mind-boggling variety and diversity – interlinked, multidisciplinary collaborative practices that defy our conventional descriptions, terminologies, or even understanding. Present day practice of performance design/scenography is one of the most exciting art forms and creative domains – in the innovative, fresh and holistic ways of engaging their audiences, participants, and the public.

Performance Space Exhibition

Performance design/scenography has evolved substantially and expanded far beyond established theatre conventions towards a wide variety of venues, sites, and spaces. Traditional theatre architecture – while firmly rooted at the heart of performance design/scenography – has, however, become a confining name for the riches of spatial practice. In response to these developments, PQ's traditional program, Theatre Architecture Exhibition, has transformed into Performance Space Exhibition to include any type of space created or adapted as a performance venue. This space can be outside or inside, new architectural structure, or an adapted space that was created by a community. This is a step towards the inclusion of diverse creative practices in a variety of settings, environments, and cultures.

PQ's journey from an exhibition to a festival

the door to the imagination of their creators. On the other hand, these formats capture only one part of the creative process and performative art work: models, drawings, and photographs sometimes tell us little about the environment, circumstances, emotions, and overall atmosphere of the performance. Naturally, the one way to present scenography in its genuine form, comprising all of its parts, including audience participation, is to experience it live – or to present it in action, in performative settings and curatorial environments that create or recreate its operations.

Since 2003, more and more countries have been bringing exhibitions that included performative elements, drew the viewer into new imaginary spaces, and turned audiences into active

participants. The festival that gradually emerged around the main exhibitions from these impulses has grown in size and popularity. Both of these developments opened PQ to other art professions and showed the multidisciplinary nature of performance design/scenography.

In 2015, PQ received an EU EFFE (Europe for Festivals, Festivals for Europe) prize as one of the most innovative festivals in Europe. In the last edition of PQ, in 2019, the festival and live performances made up a majority of all PQ activities.

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.

Organizers

The Prague Quadrennial is organized by the Ministry of Culture of the Czech Republic and realized by the Arts and Theatre Institute, Prague. Individual exhibitions of countries and regions are organized by some of the most important cultural organizations in the world, including ministries of culture, arts and theatre institutes, as well as international festivals, theatre companies and prestigious theatre and visual art schools.

Since the beginning of PQ in the late 1960s until about the turn of the millennium, exhibitions of models, sketches of designs, performance photographs presented the international developments in scenography and were central to the Prague Quadrennial Exhibitions. These formats still remain excellent resources that map the minds and open

2 HOW TO TAKE PART

Exhibition of Countries and Regions, Student Exhibition, Fragments

◆ In the three main exhibitions of PQ – Exhibition of Countries and Regions, Student Exhibition, and Fragments – every country/region can be represented only once.

◆ Each participating country/region is responsible for the organizational, financial and artistic aspects of their own presentations at PQ.

◆ Each country/region appoints its own Curator of Countries and Regions and/or organizing institution that submits the obligatory application to the Organizer of PQ.

◆ The process of selecting the Curator of Countries and Regions is within the responsibility of each country/region, and can be done via an open call, appointment from the Ministry of Culture, local OISTAT Centre, etc.

◆ The Curator of Countries and Regions and their team prepare the exhibition for the main sections – Exhibition of Countries and Regions and/or Student Exhibition and/or Fragments.

◆ The Curator of Countries and Regions coordinates the representation of their country in each section, and negotiates all matters concerning the country's participation with PQ. Artistic and organizational conditions of participation in the PQ are stated in the Statute and Artistic Concept.

◆ In the Exhibition of Countries and Regions and Student Exhibition all relevant entries will be accepted.

Deadline for Applications for the main exhibitions is 30 November 2021.

PQ Studio, PQ Performance, Performance Space Exhibition, PQ Talks, Best Publication Award

The Curator of Countries and Regions, or any other independent artist, can apply to participate in any additional curated activities by PQ – PQ Studio, PQ Performance, Performance Space Exhibition, PQ Talks, Best Publication Award. For these additional projects, there will be open calls, and the PQ Curators have the right to choose, accept or refuse entries.

Open calls for the additional curated activities will be published on 31 October 2021.

3 ARTISTIC CONCEPT

RARE

We live in unprecedented times, when the forms of art are changing. In unparalleled ways, the epidemic has affected the entire world, with different societies and communities impacted differently to a degree not yet fully acknowledged. Much of our activity and contact have moved online, changing our social and cultural habits, redefining our expectations and outlooks, and forcing us to re-evaluate and rethink our priorities. People have creatively striven to overcome the difficulties, restrictions, distancing, frustrations, and even traumas brought into their lives. Our understanding of physical distance has shifted. Sharing of spaces and ideas have moved into the virtual world. More so than ever, many of us realized the vital importance of live cultural events, their meaning for our humanity, for the cultivation of our social lives, and also how invaluable these experiences are.

The crisis has made us reflect on our human vulnerability, reconsider the significance of distance, of things close to us and far away, our relationship to the immediate environment and to the environment of the world, and our own mobility – how necessary it is at times and impossible at others. As theatre buildings stand empty and public events are restricted by safety measures, many creators have sought for new possibilities of practicing and experiencing creativity, art, and the contact between humans. It is on the human level that immediate encounters between people have become rare, even unique. It is on this human, personal, simple, vulnerable, intimate level that art is born.

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.

Since 1967, the face of PQ has been (re)shaped by artists from more than 100 countries and their visions of performance design/scenography. Prague Quadrennial continues to be ever more inclusive and welcoming – to its long-term participants and their new creations, as well as to creators, artists, projects, and initiatives that haven't yet had the chance to join. We hope to turn PQ 2023 into an event of unique, honest, open, and friendly dialogue over the crucial issues of our times and the place of performance design/scenography in it. We expect to challenge established habits, recognize the breadth and diversity of creative knowledge and practice of performance design/scenography.

Main location: Pražská Tržnice

Secondary location: DAMU

**Other possible locations: Prague Exhibition Grounds
Prague 7 public spaces
city center public spaces**

EXHIBITIONS

Student Exhibition: RARE Stories of Unique Places

The Covid-19 years have made us rethink not only our usual ways of living but also communicating, learning, teaching, and creating. This was an unprecedented moment in living memory, but not the first time a challenge of this magnitude has happened. Similar life-changing moments are reflected in many different areas of art, theatre, and performance; we can find it in tales, legends, myths, stories, poems, music, dance, and games of various cultures across the globe. These can inspire us to reconsider defining events of our own past and they can also help us better understand our current situation and direct our future steps. Many of these inspirations, embedded in local customs and habits, can also instruct us in how to create a more sustainable life within our own cultures.

We are inviting creative interventions that take inspiration in your local knowledge, your local culture and identity – especially if you believe that your local ideas, materials, artistic approaches connected to communities, and genius loci of your place can bring inspiration to new and visionary works of performance design/scenography. With that intention, we ask participating schools and emerging designers to create an exhibition (or an immersive experience space) based on, or inspired by, the cultural knowledge of a place. We believe that the unique process of transformation of these local sources of imagination into new and RARE works of performance design/scenography will actively contribute to the sharing of stories to others from around the world. We encourage you to create scenographic experiences, based on this local knowledge, in which your performance design fully engages the participating audience's senses, emotions, and perceptions.

Careful thought should be given to the use of digital media, which should be combined with openness to tangible artistic experimentation and to inclusivity of societies and cultures.

This exhibition is competitive. Student Exhibition shows the work of students, young designers, and young designer's studios representing their own country or region. This edition of PQ again

encourages national/regional centers and curators to widen the search and include not only student designers and educational institutions, but also young designers and new emerging design studios (young designers up to 5 years after graduation).

Exhibition of Countries and Regions: RARE Visions

In critical times of uncertainty, precarity, and change – like ours – performance designers, scenographers, and all performance practitioners, in the widest sense of the word, play an especially important role in society: to imagine, visualize, and even create rare visions of the future. These may be of various kinds – inspirational, visionary, or cautionary. It is the unique power of performance design/scenography to immerse one's mind and body in our possible futures, to give hope, and so become a catalyst for positive change.

Theatre and performance, in physical, virtual, or blended spaces, have the power to instigate a positive outlook for a better future and envision specific, bespoke worlds, environments, layouts, and scenarios for the imaginative and imaginary lives of communities. They can foresee and anticipate events and developments, whether political, social, ecological, or technological. Participants and audiences are given an opportunity to live through these events vicariously and in so doing to try living in the future. These possible futures will hopefully challenge our preconceived ideas and habits, push the limits of what we think is possible and permissible. At other times, they will serve as a warning, outlining looming dangers and threats that otherwise societies in their daily worries, concerns, and frustrations, may ignore, neglect, or play down.

These RARE future visions, imaginations, and predictions, that bring us together, profoundly touch our hearts, and open up potential for change, will be the main focus of PQ 2023's Exhibition of Countries and Regions.

We call on curatorial teams from each country/region to choose one of the three areas:

- 1** Find a recent production or performative/scenographic piece, unique to your country/region/community that brought its audiences together by giving hope and planting a seed for change.
- 2** Find a recent production and/or performative/scenographic piece, unique to your country/region/community that contained surprisingly predictive, visionary moments, and/or that served as a catalyst of some significant political and social change.
- 3** Create future vision post-pandemic theatre, performance and scenography. How will our habits and routines change in the space of the post-pandemic world? How will we share those rare moments of human connectedness after the prolonged experience of isolation?

We invite the curatorial teams to find a way to present this work/vision to PQ's participants, using the lens of performance design/scenography. Whichever form of presentation you choose, we ask that you consider PQ's vision of performance design/scenography.

This particular exhibition is competitive and is dedicated to professional performance and theatre designers. We are interested to see new creations and realized original new works. None of the exhibited works can be older than 6 years.

For countries and regions that cannot share a physical exhibition, but are interested in participation, we offer a non-competitive virtual exhibition:

RARE Human Connections

A thought is given to the fact that new ideas and new forms of scenography/performance design were developed during the pandemic. Performance design professionals discovered new possibilities of how to stay connected and engaged over a distance. Such ideas will be featured and used to bring information about performing arts and scenographic performance approaches from countries that will not be able to participate in the physical exhibition. We are considering a variety of presentation possibilities from a simple short film made using a cell phone to the use of virtual or augmented reality.

This exhibition is not competitive and is dedicated to professional performance and theatre designers. We are interested to see new creations and realized original new works. None of the exhibited works can be older than 6 years.

Performance Space Exhibition: RARE Hearts of Communities

Through an open call entry, we will select proposals dedicated to performance spaces that became a living and beating heart of their community, town, city, and/or region. To find resources to create such a space is rare, requires various skills, imagination, and perseverance. We are looking for all types of newly created, adapted, transformed, or repurposed spaces from around the world. Coming together into one exhibit, they will show a diverse spectrum of spaces open to all types of performative events, presenting a diverse body of artists, participants, and audiences.

The goal of this exhibition is to show that performances can take place in many different spaces. These include spaces created in complex territories of the world where they bring safety, restore communities, and have functions far beyond what we might expect from (what we understand to be) the traditional type of performing arts buildings.

This exhibition is setting a goal to make an even bigger step than in 2019 towards the inclusion of diverse creative practices in a variety of settings, environments, and cultures.

We will ask applicants to submit a short film documentary about their performance space. Featured spaces don't need to be created by architects, but must be made for multiple performing art events and designed with a long-term vision (not a one site-specific event however long it may be). This exhibition is competitive and curated by a PQ curator.

Fragments II: RARE Imagination/RARE Worlds

The only way we can experience performance design/scenography in its true form is through a live performance. After the performance is over, all that's left are fragments of design work, such as models, plans, drawings of sets, and costumes. Those fragments are pieces that open

a small window into its creator's mind and help us understand the design process that takes place before the production comes to life.

Fragments II, as the name suggests, will be our second attempt to examine scenography through artefacts and objects. This time, we will focus only on a small-scale model. We will present them not only as frozen ideas, materialized by the hands of the artist trying to map the beginning of his/her intuitive and investigative journey through his/her imagination, but also as art objects admired for the artistry and craftsmanship of their makers. This exhibition will also tap into our fascination with small-scale objects that have the power to lead us down the path to our own imaginary wonderland.

This is a noncompetitive and curated exhibition.

360°: RARE Science in Art

In this project we will be examining RARE and extreme ways where art, technology, science, and performance merge. Some of these connections between scenography and science give us an opportunity to explore territories well beyond the perceived boundaries of current practice of performance design. We will look for provocative, mind-and-imagination stimulating projects that will occupy a small exhibition space providing a sample of what the future has to offer, while bringing awareness to some new developments in science that are both incredible and scary.

This is a noncompetitive and curated exhibition.

OTHER PROJECTS

PQ Performance: RARE Experiences

PQ Performances give us the best opportunity to experience performance design/scenography in its live form. We believe the world, as it is today, has pushed creators to be even more inventive, resourceful, visionary, and not afraid to experiment. The current situation has made many of us reconsider our values; performers have been forced to rethink and invent new ways of sharing their works with audiences. The space in which we used to work has changed and our perceptions of space has changed with long periods of isolation. We have looked for resources close to home and that also changed some of our approaches. All of this brought on different transitional landscapes, merging of tangible and non-tangible spaces, and made us more aware of our need for a closer connection and touch. This closer connection with audiences is what we seek the most in this project.

Drawing on an open call, we will select performance works that present new developments in the area of performance design/scenography that are visionary, brave, and unique. We will strive to include a diverse selection of performances from many different parts of the world.

In live performances, we can find the most recent changes and shifts because that is where we experience the newest ideas, discoveries, experiments and encounter unexpected, unique, and unrepeatable moments. By performances we mean any type of performance, including theatre, dance, opera, performance art, visual art driven performance, sound or light driven performance, contemporary ritual, street performances, puppet theatre, and more. During these performances, we can experience design using all of our senses. The designer's work is only finished when all elements of a performance become one piece with the audience.

PQ Performance Program is meant to connect performing arts professionals, students, and international audiences with the general public and Prague visitors. The PQ 2023's prime focus is on contemporary scenography shown in its live format through performances using a variety of sites, including the main PQ space and other venues throughout different areas of central Prague.

This is a noncompetitive and curated project.

PQ Studio

PQ Studio is an active educational platform consisting of four curated sections that promote the work and development of emerging artists, professional designers, and arts educators. PQ Studio serves as an explorative, experimental, and reflective space offering a wide variety of learning opportunities for students, educators, and anyone interested in gaining new experience, skills, and inspiration in the profession of theatre and performance design.

PQ Studio Four Curated Sections:

1 PQ Studio Festival

PQ Studio Festival is perhaps the most energizing part of PQ Studio that speaks about our contemporary performance design experience. There will be an open call to emerging performance designers, directors, choreographers, performers, and artists to bring their latest performances where performance design plays an integral role. PQ Studio Festival will present interdisciplinary works performed in the heart of Prague.

2 Common Design Project

This project is meant for any type of performing arts, science, visual art, new media, and architecture educational institutions and their student teams. We will be interested in finding out how emerging designers work in different parts of the world. Schools and students will be selected through an open call to work with a selected play, text, poem, or any other material the PQ Studio curator chooses prior to PQ 2023. All participating teams will be asked to turn in a show-ready performance design. Designs will be presented and students will receive feedback from renowned designers during the festival.

3 Results-driven, multi-day intensive workshops

PQ Studio will program a small number of results-driven, multi-day intensive workshops, and a larger number of exploratory workshops. The results-driven workshops have a clearly articulated outcome, which will be performed, exhibited, or otherwise presented to the public at various locations of central Prague.

4 Exploratory workshops

The exploratory workshops will find their footing in pure artistic exploration, knowledge transmission, or tangible skill development of the individual participants. PQ will also invite academic,

theory, history, criticism, and pedagogical discourse into the studio; taking an essential pause from our creation cycles to reflect upon and look towards the future of performance design. Following an international open call, the curated workshops will be led by world class practicing designers, technicians, architects, and other artists involved in the fine and performing arts. Most of the workshops will take place in the heart of Prague at the DAMU, though some also venture into found spaces or site-specific environments.

PQ Best Publication Award

The Best Performance Design/Scenography Publication Award aims to enhance the visibility of a diverse range of publications created about and around performance design and scenography since the last Prague Quadrennial.

We will be sending out an open call for recent publications (published between 2019 and 2023) covering all scenographic disciplines and genres such as: costume, sound, lighting, set, stage, installation art, mask, puppet, architecture, and covering a wide range of performance spaces including drama theatre, opera, dance, found space, public space, and site specific. We also welcome publications that open new horizons, disciplines, and dimensions of performance design/scenography. While we are hoping for publications that will reach beyond national boundaries, there are no restrictions on the publication's language.

We ask that with the publication, each applicant submits a 3-minute film presentation introducing the main topic and the publication author/authors. A selection of received publications will be introduced to the PQ audiences in a series of short films and through PQ Talks presentations.

This is a competitive project.

PQ Talks

The program of PQ Talks will create space for a critical debate of what performance design/scenography was, is, and could be, paying special attention to trends in contemporary scenography. Discussion panels, round tables, keynote presentations, and ten-minute flash talks, grouped in broad thematic blocks, will offer a platform for a variety of artistic and academic ideas, bringing together diverse communities and traditions. Our main impetus is to inspire and enrich our audiences with exciting, new ideas while promoting an open and inclusive dialogue across different scenographic cultures.

Some of the topics will include:

- ◆ Performance design/scenography and politics
- ◆ Performance design/scenography and environmental sustainability
- ◆ Cross-disciplinarity in performance design/scenography
- ◆ Untold histories of performance design/scenography
- ◆ New approaches in thinking about performance design/scenography
- ◆ New performance spaces and theatre architecture
- ◆ Management and performance design
- ◆ World associations and PQ collaborators
- ◆ Imagination, intuition, innovation
- ◆ Arts, tech, and science in performing arts

- ◆ Scenography legends and legendary works of scenography
- ◆ Performance design/scenography education

There will be an open call for participation in PQ Talks.

PQ Youth and Family: RARE Tales and Legends

This is a program for the youngest minds. Our goal is to create an escape from regular school/ kindergarten duties and create an enchanted world where a beautiful sense of wonder can thrive and one can feel the children's joy from discovery of performance design/scenography magic. We will work with a collective of local artists to create a small meeting point/workshop space and a daily program for primary school students, as well as families with little children. The goal will be to introduce scenography and make the PQ exhibitions available and open to young imaginations. The "treasure/scenography hunt" event will be designed to turn the exhibition into a memorable experience for our youngest students.

BASIC TIMELINE 4 OF THE PRAGUE QUADRENNIAL 2023

22 June 2021

The official announcement of PQ 2023

An online stream with an introduction to the artistic concept and how to take part in PQ 2023.

31 October 2021

Call for applications of proposals for additional curated activities:

PQ Studio, PQ Performance, Performance Space Exhibition, PQ Talks, Best Publication Award

October/November 2021 (date will be announced)

A one-day online conference with updated info for Curators of Countries and Regions, info about PQ projects and project open calls introduction to all potential participants.

30 November 2021

Deadline for applications for PQ 2023

The deadline for countries to apply for the PQ competitive exhibitions: Exhibition of Countries and Regions and Student Exhibition, including indication of attendance in the Performance Space Exhibition and Fragments II Exhibition by submitting the official application form (included in this Open Call).

Mid-May 2022 (dates will be announced)

A two-day symposium in Prague for Curators of Countries and Regions and a visit to spaces for PQ Exhibitions.

30 June 2022

Deadline for confirmation of participation in PQ 2023

Curators of Countries and Regions will provide a definite confirmation of their participation and the exhibition title, one-page curatorial concept and the first draft of the space solution.

30 September 2022

Curators of Countries and Regions will provide detailed plans of space solution.

1 October 2022

Deadline for applications of proposals for additional curated activities:

PQ Studio, PQ Performance, Performance Space Exhibition, PQ Talks, Best Publication Award

December 2022

Announcement of proposals that were selected for the curated activities:

PQ Studio, PQ Performance, Performance Space Exhibition, PQ Talks, Best Publication Award

7 June 2023

Grand Opening of PQ 2023

8 – 18 June 2023

PQ 2023 open

For more information, please visit pq.cz.

5 STATUTE



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Statute of the 15th Prague Quadrennial 2023

The Ministry of Culture of the Czech Republic announces the 15th Prague Quadrennial of Performance Design and Space

Article I

Venue and Date

1/ The 15th Prague Quadrennial (further as “PQ 2023”) will take place in Prague, Czech Republic, 8 – 18 June, 2023.

2/ The main venue for the PQ 2023 will be the Prague Market.

Article II

Artistic Content

1/ The 15th edition of the Prague Quadrennial of Performance Design and Space is an international scenography event with an aim to present wide range of contemporary expanded scenographic/ performance space practices from all over the world from last six years. PQ 2023 further aims to map contemporary trends and innovative work in the field of scenography, and present it to theatre professionals, students and wider audiences providing inclusive space for presentation and dialogue for professionals, students and wide audiences.

2/ The artistic concept for the PQ 2023 is described in the PQ 2023 Artistic Concept, and together with the Statute creates the principal documents for the PQ 2023.

3/ PQ 2023 exhibition has been divided into the following parts:

a/ Exhibition of Countries and Regions

b/ Student Exhibition

**Prague
Quadrennial**

- c/ Fragments II exhibition
- d/ PQ Performance
- e/ PQ Studio
- f/ PQ Talks
- g/ 36Q° exhibition
- h/ Best Publication Award
- i/ Performance Space Exhibition

Exhibition of Countries and Regions, Student Exhibition, Performance Space Exhibition, and Best Publication Award are of a competitive nature. The PQ Jury can award any other exhibition, or project, within PQ 2023.

4/ The PQ 2023 will include live program and accompanying projects.

Article III

Executive Bodies

- 1/ The Ministry of Culture has commissioned the Arts and Theatre Institute (located at Celetná 17, Prague 1) as Organizer of the PQ 2023. The Director of the Arts and Theatre Institute, or the person appointed by them, is the General Director of the Prague Quadrennial.
- 2/ The Ministry of Culture appoints the PQ Council based on the nomination of the appropriate advisory institutions.
- 3/ The PQ Council approves the fundamental documents of the PQ 2023 (Artistic Concept, Statute), supervises the preparations of the PQ 2023, and addresses the basic organizational and artistic issues of the PQ. The PQ Council will meet according to necessity, at least once a year, and will be chaired by the Deputy Minister of Culture.
- 4/ The General Director of the PQ is responsible for the organization of the entire PQ 2023, appoints the Organizational Team of the PQ 2023 and is the representative of the PQ in the Czech Republic and abroad.
- 5/ The General Director of the PQ, together with the General Manager of the PQ and PQ Council, is responsible for the running of all of the aspects the PQ 2023.
- 6/ The Artistic Director of the PQ and the International Curatorial Team are the main guarantors of the Artistic Concept of the PQ and its accompanying activities. They will further act, together with

the General Director of the PQ and the General Manager of the PQ, as a representative of the PQ in the Czech Republic and abroad.

7/ This Statute is valid as of the date of signature by the Minister of Culture.

Article IV

Participation

- 1/ Individual countries/regions are invited to participate in the PQ 2023 by the official Open Call for Participation document, distributed by the Organizer of the PQ in cooperation with the Ministry of the Foreign Affairs of the Czech Republic.
- 2/ Each country/region participating in the PQ 2023 will appoint its own Curator of Countries and Regions who will send the obligatory application for the individual exhibitions to the Organizer of the PQ, within the determined terms.
- 3/ The Curator of Countries and Regions coordinates the representation of his/her country in the individual exhibitions, and negotiates all matters concerning the participation with the Organizer of the PQ and the Organizational Team.
- 4/ The participating country/region shall cover the expenses of its curator in Prague, including his or her travel expenses.
- 5/ Each registered country/region has artistic freedom in their creation of the exhibit, within the framework of the ideas in the Artistic Concept of the PQ 2023.
- 6/ The Curator must announce the theme of his/her country's exhibit that will be displayed in the Exhibition of Countries and Regions, Student Exhibition, and in the Fragments II exhibition to the Organizer of the PQ, within the determined term.
- 7/ The Artistic Director, the General Manager and the PQ Council reserve the right to refuse the participation of those exhibition works which may offend another country, nationality, religion, sex or race.

Article V

Organizational Conditions

- 1/ The Organizer of the PQ sets the rules and distributes information about the organization and realization of the PQ 2023 (e.g. transport, installation, insurance etc.) in the Organizational Manual that is distributed to all Curators of participating countries/regions. The rules in the Organizational Manual are obligatory for all participating countries/regions in all sections. All conditions of

cooperation will be specified in the Agreement between the Organizer of the PQ and the participating country/region.

2/ The exhibitors must respect the architectural design and layout of the exhibit, as defined by the Organizer of the PQ. The Organizer of the PQ will allocate the exhibition area to the registered participants, with primary consideration to the Artistic Concept of the PQ and to the overall spatial requests of the exhibitors. The Organizer of the PQ will communicate the fees for the floor space to each of the individual countries/regions before the end of February 2022. Unpaid fees for the exhibit space, as outlined in the terms defined by the Organizer of the PQ, may result in the loss of the right to exhibit during the PQ 2023.

3/ The Organizer of the PQ will publish the PQ 2023 catalogue, to which the Curators are obliged to supply required materials within the deadline determined in the Organizational Manual.

Article VI

International Jury

1/ All works exhibited at the PQ 2023 in the individual exhibitions and projects will be judged and assessed by an International Jury.

2/ The PQ Council will appoint the International Jury, in consultation with the Organizer of the PQ.

Article VII

Awards

The awards are given out by the Minister of Culture of the Czech Republic at the recommendation of the International Jury. Exceptions are the Audience Award, based on visitors voting, and the Best Publication Award, based on recommendation of the Organizer of the PQ.

1/ Major Award:

Golden Triga for the best presentation in the Exhibition of Countries and Regions, or the Students Exhibition (*best general concept of the presentation: best curatorial concept, presentation of scenography and work included*);

2/ The International Jury recommended awards:

Golden Medals

Honorary Awards

Special Awards

3/ Audience recommended awards:

Audience Award

4/ The International Jury may propose not award some of the prizes.

5/ The Jury may award a Special Award (one or more) for any work presented in the PQ 2023, both in the competitive exhibitions and accompanying projects.

6/ The detailed list of awards will be published in 2023 on the website www.pq.cz, and announced to Curators of Countries and Regions in the Organizational Manual.

10 -05- 2021

In Prague,



PhDr. Lubomír Zaorálek

Minister of Culture of the Czech Republic

6 INTERNATIONAL ARTISTIC TEAM

Markéta Fantová
PQ Artistic Director

Pavel Drábek
Curator of Best Publication
Award

Andrew Filmer
Curator of Performance
Space Exhibition

Barbora Příhodová
Curator of PQ Talks

Carolina E. Santo
Curator of PQ Performance

Patrick Du Wors
Curator of PQ Studio

Klára Zieglerová
Curator of Fragments II

Markéta Fantová is a scenic, lighting and costume designer for theatre, dance, and performance art. She has worked in theatres, galleries and visually inspiring sites in both the US and Europe. Her costume and set designs were included in the USITT-USA PQ National Exhibit (2007) and World Stage Design Exhibit in Seoul, South Korea (2009). She currently lives in Prague, Czech Republic, where she holds the position of Artistic Director of the Prague Quadrennial of Performance Design and Space.

Besides professional design work, Markéta held several teaching positions starting as an

Pavel Drábek is co-curator, with Barbora Příhodová, of PQ Best Publication Award and the PQ Talks (2019, 2023). Pavel is Professor of Drama and Theatre Practice at the University of Hull, UK, specialising in theatre history (Shakespeare and early modern transnational practice), dramaturgy, theatre translation and adaptation, and theatre theory. A special area of interest is creative collaboration.

He has edited *Transnational Connections in Early Modern Theatre* (with M. A. Katritzky, 2020), Pamela Howard's *What Is Scenography?*

(3rd ed., 2019), and special issues of *Theatralia* on Czech puppet theatre (2015) and Czech stage design (2011; both with C. M. Billing), and on English Restoration performance cultures (with Klára Škrobánková, 2021).
As a practitioner Pavel has performed (as actor and musician), written and translated plays and opera libretti, and composed music. Between 2003 and 2015 he set up and led the Ensemble Opera Diversa, a Czech professional music and opera company. Mostly in collaboration with composer Ondřej Kyas, he has written numerous chamber operas, music theatre pieces, and radio plays.

assistant professor at Texas Woman's, visiting assistant professor at the University of North Texas; later on, associate professor of Performance Design at Alfred University, NY where she received tenure. Two years before moving back to Czechia, she led Performance Design at Rowan University. While teaching she had been an active member of USITT where she served as a Vice President of International Activities from 2011 to 2016, which included the work of an artistic director for the USITT-USA PQ Exhibition in 2015. She continues to be a member of OISTAT where she held a position of chair of Performance Design Commission from 2015 to 2019.

As a practitioner Pavel has performed (as actor and musician), written and translated plays and opera libretti, and composed music. Between 2003 and 2015 he set up and led the Ensemble Opera Diversa, a Czech professional music and opera company. Mostly in collaboration with composer Ondřej Kyas, he has written numerous chamber operas, music theatre pieces, and radio plays.

Andrew Filmer

is Senior Lecturer in Theatre and Performance in the Department of Theatre, Film and Television Studies at Aberystwyth University, UK. His current research examines the sites of encounter between performance and architecture and performative explorations of endurance running. Previous research has examined performers' experiences and practices in the backstage spaces of theatre buildings and located and site-specific performance practice.

He co-edited *Performing Architectures: Projects, Practices, Pedagogies* (2018) and ed-

ited a special double issue of *Theatre and Performance Design* on 'Theatre Architectures' (2019). Andrew co-convenes the Theatre & Architecture Working Group of the International Federation for Theatre Research and co-curated the Working Group's Shared Pedagogies and Shared Practices events at PQ 2015. He has an ongoing research collaboration with the collective TAAT (Theatre as Architecture Architecture as Theatre) and is working with National Theatre Wales on the Ever After Project, exploring post-pandemic futures for theatre and performance. Andrew was a member of the Selection Jury for the Performance Space Exhibition at PQ 2019.

Museum of Art and the University of the Incarnate Word in San Antonio, 2017).

Her academic publications include the edited book *Scénografie mluví [Scenography Speaks: Conversations of Jarka Burian with Josef Svoboda]* (2014); essays and book reviews in *Theatre & Performance Design*, *Theatre Design & Technology* and *Performance Research* journals; and book chapters in *The Routledge Companion to Scenography* (2018) and *The Disappearing Stage: Reflections on the 2011 Prague Quadrennial* (2012).

Barbora is based in Philadelphia where she teaches academic writing at Villanova University and history of performance design/scenography at University of the Arts.

Barbora Příhodová

is a theater historian with specialization in performance design/scenography. Her practice encompasses writing, editing, curatorial, and research projects. Since 2009, she has collaborated with the Prague Quadrennial as a consultant, writer, and editor. She co-curated the PQ Talks in 2019, and she is one of the hosts of the PQ Podcast "Global Performance Encounters".

Among her projects are the feature documentary film *Theatre Svoboda* (2011), which she co-developed as a scriptwriter, researcher, and assistant director. She also co-curated exhibition *Shakespeare in Prague: Imagining the Bard in the Heart of Europe* (Columbus

Carolina E. Santo

designs for theatre and performance. Her research has been supported by the Calouste Gulbenkian and the Portuguese Science and Technology Foundations. She completed a master's degree at the Zürich University of the Arts and a PhD at the University of Vienna.

Addressing scenography from a philosophical point of view has redefined her work as Geoscenography, suggesting that performance can reaffirm or renegotiate the notions of space, place and territory. Her site-specific and participatory performances develop complex spatial narratives for alternative productions of knowledge.

Patrick Du Wors

is a Canadian performance designer, working in a wide range of performance styles and production scales. From classical opera and text-based theatre, to contemporary devised work, Patrick's work has been recognized across Canada and internationally.

Patrick designed and curated the Canadian Exhibition Shared [private] Space at PQ 2015 and served on the World Stage Design 2017 selection jury for the Immerging Artist category. Patrick curated the Prague Quadrennial's educational platform PQ Studio for PQ 2019 and is delighted to do so again for PQ 2023.

Her work has been presented at the Teatro Nacional D. Maria II in Lisbon, Nuit Blanche in Paris, Center of Contemporary Arts Magasin des Horizons in Grenoble, Site Specific Performance Festival at the Prague Quadrennial 2019. She has participated in several international conferences specialized in theatre and performance (IFTR, PSI, PQ, UDS) and also published internationally (*Terre Urbaine*, Routledge, Eres, Patrick Frey).

Her teaching experience includes visiting lectures at the Haute école de théâtre de Lausanne, La Manufacture; Université de la Sorbonne Nouvelle; Université Paris 8; University of Regina, Canada; UTS Sydney, Australia; and Bratislava Academy of Fine Arts and Design, Slovakia.

The Canadian National Exhibition at PQ 2015 (Prague), World Stage Design 2017 (Taipei), and Critical Costume 2020 Exhibition (Oslo), all featured Patrick's design work. The Canadian Institute for Theatre Technology (CITT), the Dora Mavor Moore Awards (Toronto), the Critic's Choice Awards (Victoria), the Betty Mitchel Awards (Calgary) and SATAwards (Saskatoon) have recognized Patrick's work with both nominations and awards over the last decade.

Patrick is an Assistant Professor at the University of Victoria, British Columbia. He is a graduate of the University of Alberta's MFA Theatre Design program and apprenticed with the Royal Shakespeare Company in the UK.

Klára Zieglerová

has been designing extensively for theatre performances in the United States, Europe and Asia. On Broadway, Klára designed *Sister Act*, *The Farnsworth Invention*, *Jersey Boys*, *The Search for Signs of Intelligent Life in the Universe*, as well as numerous productions in regional theatres all over the United States.

She received a Tony Award nomination for her design of *Jersey Boys*. Her design of the New World Stages in New York City – the home of five Off Broadway Theatres – won the Lumen Award. In London's West End Klára designed

Sister Act and *Jersey Boys* and worked on multiple Off-West End and European productions in the Netherlands, Germany, Austria, Italy, UK and Ireland. In Asia she was a part of the creative team of the Expo '90 in Osaka and designed multiple productions in Japan. Klára designed the US National Exhibition at PQ 2015 and curated *Fragments* at PQ 2019.

Klára won The Green Room Award (Australia) for Best Design of a Musical, The Best Set Design of the Theatregoers' Choice Award (London), Drammy Award for Best Set Design; Carbonell Award for Best Set Design (USA); sets for the Best Touring Production, L.A. Ovation Award.

7 PQ TEAM

Markéta Fantová
PQ Artistic Director

Ivo Kössler
PQ Projects Manager

Erika Frančáková
Office Manager

Pavla Petrová
PQ General Director

Michaela Buriánková
PQ General Manager

Adam Svoboda
Head of Production

Ania Obolewicz
Program Coordinator

Magdaléna Brožíková
PQ Exhibitions Manager

Petra Jansa
Head of Communication

Viktorie Schmoranzová
PQ Studio Manager

Detailed organizational information will be distributed to the curators of the Exhibition of Countries and Regions and the Student Exhibition in the Organizational Manual during the preparation of the festival and will be available for download at pq.cz.

For all questions concerning organizing and production, please contact Magdaléna Brožíková, PQ Exhibitions Manager at magdalena.brozikova@pq.cz.

For all questions concerning artistic and curatorial content, concepts, and programs, please contact Markéta Fantová, PQ Artistic Director at marketa.fantova@pq.cz.

For all questions concerning participation and partnership, please contact Michaela Buriánková, PQ General Manager at michaela.buriankova@pq.cz.

APPLICATION FORM FOR PARTICIPATION IN EXHIBITIONS

Country/Region
Curator
Institution & address

Primary contact for the exhibition organizer
Name
E-mail
Telephone

Please mark your interest in participating in the following exhibitions:

Exhibition of Countries and Regions
Student Exhibition
Fragments II

(Please mark whichever applies)

The final deadline to apply for the listed exhibitions is **30 November 2021**.

Please indicate your preliminary interest in the following curated projects:

Performance Space Exhibition
Performance Festival

(Please mark whichever applies)

The official call for listed projects will be announced on **31 October 2021**.

This application form can also be downloaded at pq.cz.

Please return the completed application form via e-mail to magdalena.brozikova@pq.cz
or send it to our postal address (see below) no later than **30 November 2021**.

Contact

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Czech Republic

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