

# CZECH CRASH 2014

INTERNATIONAL SYMPOSIUM ON FESTIVALS' CURATING  
WITHIN THE 4+4 DAYS IN MOTION FESTIVAL

16th – 17th October, 2014 / Palace U Styblu, Prague



PROGRAM: DAY BY DAY

**THURSDAY, OCTOBER 16, 2014**

**12:00 – 13:00 Registration**

**13:00**

**Opening of the Symposium:** Pavel Štorek, Symposium's Curator, Artistic Director of the 4+4 Days in Motion CZ

**Keynote:** Florian Malzacher, independent curator, dramaturge and writer as well as artistic director of Impulse Theater Festival DE

**13:30 – 15:30 Symposium PART 1: Trends and aesthetics in the performing arts - stereotypes of Eastern, Central and Western Europe's performing arts - when and why does a programmer/curator refuse a "mainstream" production. Festival globalisation, a similar programme, aesthetics in the context of geographical location.**

Rainer Hofmann - SPRING Performing Arts Festival NL // Vallejo Gantner - Performance Space 122 USA // Kristina Matvienko - Golden Mask Festival RU // // Janez Janša - Maska SI // Judith Blankenberg - Festival De Keuze NL

Moderator: Florian Malzacher

15:30 – 15:50 Coffee break

**16:00 – 18:00 Symposium PART 2: Looking for the talents - "Scouting in art" - investment in an artist, a long-term period, sustainability, trust, coproduction**

Kristof Blom - CAMPO BE // Bettina Kogler - WUK performing arts AT // Joanna Leśnierowska - Sary Browar Nowy Taniec PL // Myriam Prongué - Pro Helvetia/ Division Théâtre CH // Stéphanie Pécourt - Walonie-Bruxelles Theatre-Dance BE // George Skalkogiannis - Memoranda Productions CAN // Marie Le Sourd - On the Move FR // Zdena Kolečková & Michal Koleček - Faculty of Art and Design UJEP CZ

Moderator: Roman Černík CZ

**FRIDAY, OCTOBER 17, 2014**

**9:30 - 12:00 Symposium PART 3: Deviations and similarity of a programmer and curator – performing arts and visual arts - responsibility, education, activities, swapping the roles**

Florian Malzacher - Impulse Theater Festival DE // Silvia Bottioli - Santarcangelo dei Teatri IT // Mikael Aaltonen - Kiasma Museum of Contemporary Art, Kiasma Theatre, Urban Art Festival URB, Moving in November FI // Fanni Nánay - PLACCC Festival / Artopolis Association HU // Sodja Lotker - Prague Quadrennial of Performance Design and Space  
Moderator: Petr Vizina CZ

12:00 – 13:00 Lunch break

**13:00 – 15:00 Symposium PART 4: Festival beyond presentation - educational, social role – workshops, residencies, meetings**

Tilmann Broszat - SPIELART DE // Gundega Laivina - Homo Novus Festival LV // Katrien Verwilt - Københavns Internationale Teater DK // Mark Yeoman - Noorderzon Performing Arts Festival NL // Ondřej Hrab - Archa Theatre CZ // Eva Neklyeva - Baltic Circle Festival FI // Paz Santa Cecilia - La Biennale di Venezia/Teatro, IDEM Festival of Performing Arts and Social Inclusion ESP // Roman Černík - JOHAN z.s. CZ  
Moderator: Šárka Havlíčková CZ

15:00 – 15:30 Coffee break

**15:30 – 17:00 My original profession – what has influenced “my taste” & “the worst” and “the most successful” dramaturgy of my life**

Eva Neklyeva - Baltic Circle Festival FI // Tilmann Broszat - SPIELART DE // Rainer Hofmann - SPRING Performing Arts Festival NL // Silvia Bottioli - Santarcangelo dei Teatri IT // Kristof Blom - CAMPO BE // Florian Malzacher - Impulse Theater Festival DE // Bettina Kogler - WUK performing arts AT // Mark Yeoman - Noorderzon Performing Arts Festival NL // Mikael Aaltonen - Kiasma Museum of Contemporary Art, Kiasma Theatre, Urban Art Festival URB, Moving in November FI // Joanna Leśniewska - Stary Browar Nowy Taniec PL // Fanni Nánay - PLACCC Festival / Artopolis Association HU // Vallejo Gantner - Performance Space 122 USA // Myriam Prongué - Pro Helvetia/ Division Théâtre CH // Stephanie Pecourt - Walonie-Bruxelles Theatre-Dance BE // Kristina Matvienko - Golden Mask Festival RU // Janez Janša - Maska SI // Judith Blankenberg - Festival De Keuze NL // Pavel Štorek - 4+4 Days in Motion Festival CZ

Moderator: Jiří Havelka CZ



DETAILED PROGRAM: CV/ABSTRACT/INFO

**THURSDAY, OCTOBER 16, 2014**

12:00 – 13:00 Registration

13:00

**Opening of the Symposium**

**PAVEL ŠTOREK** (born 1968 in Prague) studied at the Pedagogical Faculty of the Charles University in Prague. Since 1996, he has been the artistic director of 4+4 Days in Motion International Performing Arts Festival in Prague, most recently he was also a curator of the Czech architecture section of the Prague Quadriennial 2011, and conceived and realised site-specific projects, co-produced international artists in the field of contemporary theatre, dance, music and new media /in the framework of the Four Days Association. He has worked in the Arts and Theatre Institute / International Co-operation Department since 2008.

**Keynote**

**FLORIAN MALZACHER** is an independent curator, dramaturge and writer as well as artistic director of Impulse Theater Festival in Cologne, Düsseldorf & Mülheim/Ruhr in Germany (since 2012). Previously, from 2006-12 he was co-programmer of the interdisciplinary arts festival steirischer herbst in Graz (A) where he also co-curated the 170-hour non-stop marathon camp "Truth is Concrete" on artistic strategies in politics (2012). He is a founding member of the independent curators' collective Unfriendly Takeover in Frankfurt and has worked as a freelance dramaturge at theatres including Burgtheater Vienna and Mousonturm Frankfurt and with artists such as Rimini Protokoll, Lola Arias, Mariano Pensotti and Nature Theater of Oklahoma. His latest publications include books on the theatre companies Forced Entertainment and Rimini Protokoll, on Curating Performing Arts, as well as "Truth is Concrete. A Handbook for Artistic Strategies in Real Politics". Co-ed. with steirischer herbst. Berlin: Sternberg Press, 2014.

**Performative Curating**

*The concept of curating has only recently started to become influential in the performing arts. And still, while it has been heavily discussed and theorised within the visual arts, the function of programming, producing, curating in theatre, dance, and performance remains strangely undebated. Contextualising is one of the key-terms for curating – but in the performing arts, this context still is mostly reduced to a black box. How can curating in the live arts be context-responsive? How can the reality around us – spatial, social, environmental, etc. – be tackled not only by artistic works themselves but also by the way they are developed and presented? How can curating itself be performative? The keynote examines – starting from some paradigmatic examples of performative curating in recent years – the specific possibilities of theatre for defining a field of the curatorial that takes the very possibility of the genre as friction as well as an opportunity.*

**13:30 – 15:30 Symposium PART 1: Trends and aesthetics in the performing arts - stereotypes of Eastern, Central and Western Europe's performing arts - when**

**and why does a programmer/curator refuse a "mainstream" production. Festival globalisation, a similar programme, aesthetics in the context of geographical location.**

Rainer Hofmann - SPRING Performing Arts Festival NL // Vallejo Gantner - Performance Space 122 USA // Kristina Matvienko – Golden Mask Festival RU // // Janez Janša - Maska SI // Judith Blankenberg – Festival De Keuze NL  
Moderator: Florian Malzacher

**RAINER HOFMANN** (born in 1965, Germany) is the artistic director of SPRING Performing Arts Festival Utrecht (NL). Since 2010 he has been running Huis en Festival a/d Werf Utrecht, which merged with Springdance Festival into SPRING. He has worked in Switzerland, Germany, the Netherlands, Austria and England. He was a dramaturge for Theaterhaus Gessnerallee Zürich, Theater Neumarkt Zürich, Schauspiel Köln and Stadttheater Bern, a director for Theater Winkelwiese Zürich, Schauspiel Köln, and has also worked as a freelance writer and dramaturge. In 2008 he was the curator for 7. Festival Politik im Freien Theater ("politics in independent theatre") in Cologne. In 2010 he was head of production at Theater der Welt Festival in Essen and Mülheim/Ruhr. In addition, he works for media such as Westdeutscher Rundfunk, Theater der Zeit and Kölner Stadtrevue and serves in commissions and on juries.

***What I thought when a politician talked about software and meant the artist***

*This will be about what I thought when a politician talked about software and meant the artist. A story from the Netherlands 2014. A story from 2014. Netherlands 2014. Story 2014. Story. 2014. Europe.*

**SPRING Performing Arts Festival Utrecht** is an annual festival taking place in Utrecht at the end of May. It presents dance and theatre with a focus on crossover forms. SPRING is a leading international platform for new developments in contemporary performing arts (dance, theatre and cross-over) and is actively stimulating the growth and development of promising young artists; of theatre and dance as art forms; and of their audience. SPRING presents an international programme, but also gives Dutch artists a platform to present themselves. The programme consists of many different formats: performances (dance, theatre, cross-over), interactive performances, walks, talks, workshops, installations and performances in public spaces and in non-theatre spaces, audio-tours, etc. SPRING also runs SPRING Academy, where artists are invited to communicate and reflect on their artistic practice through workshops, lectures and meetings with younger artists and students. [www.springutrecht.nl](http://www.springutrecht.nl)

**VALLEJO GANTNER** has since 2005 been Artistic Director of Performance Space 122, one of United States' leading multi-disciplinary presenters of innovative contemporary performing arts. Previously, he was Director of the Dublin Fringe Festival (2002–04), and Artistic Associate of the Melbourne Festival 2000/01. Originally from Melbourne, Gantner has worked in a range of capacities throughout the arts in the US, Asia and Australia – as a director, writer, performer, agent, producer and programmer. He was the co-producer of Spiegelworld (2006-08), a producer / presenter of contemporary circus, cabaret, music and entertainment across the US. Recently, Gantner has appeared as a performer in "The Curator's Piece" by T. Tupajic and P. Zanki across Europe; Executive Produced, the hit indie feature films "Your Sister's Sister" and "Touchy Feely" by Lynn Shelton; and directed a new concert performance at the Irish Arts Centre by composer / singer Julie Feeney.

### **Global Local - how can we escape**

*While subsidy structures and enlightened globally minded institutions have created opportunities beyond imagination for artists from around the world in the cultural "capitals" of Berlin, Amsterdam, Brussels, Paris, and elsewhere in Western Europe, we are witnessing a tremendous backlash against the support and framing of contemporary performance in all disciplines. Arguably this has created a class of work made in developing cultural (emphasis important) economies (Argentina, Japan, Brazil, the US, Iran, Eastern Europe) of work made for consumption and payment by presenters and audience in the West. Work that does not necessarily find a local audience or support. Does this invalidate the work? Does this make it somehow more subversive? From afar, can we in any way authenticate the work? Does it matter?*

For over 3 decades, **Performance Space 122** has been a hub for contemporary performance and an active member of the cultural community in NYC and across the globe. PS122 has developed a set of programmes designed to re-establish the value of live performance, provide singular experiences for audiences that inspire critical thinking, and sustain the creative process for artists throughout their careers. Through partnering with peer organisations as well as contemporary institutions who share our belief in the cultural importance of live performance, PS122 currently commissions and presents artists in all disciplines in spaces all over the city during an annual fall & spring season and COIL festival in January. - See more at: <http://www.ps122.org/about/past-future/#sthash.i4f917pA.dpuf>

**KRISTINA MATVIENKO** (born in 1974, lives in Moscow) is a theatre critic, researcher, and artistic director for "Novaja Pjesa" (New Play) in the framework of The Golden Mask Theatre festival (Moscow). She graduated from the Journalism department of St. Petersburg State University and the Theatre Research department of St. Petersburg State Theatre Arts Academy. Matvienko writes critical reviews for Russian newspapers and magazines (mostly about New Drama and Documentary Theatre but also about productions). She manages and takes part in playwriting and documentary theatre workshops (the festival for young playwrights *Liubimovka*; regional projects in co-production with state or independent theatres in Russian cities). She works for The Golden Mask festival (as the curator for Russian Case in 2013, 2014; as an expert for the Main Competition; as curator for the Russian-Slovak exchange programme in 2016).

### **Censorship against myth**

*Since its rebirth at the dawn of the 21<sup>st</sup> Century, the theatre of new plays in Russia is confronted with its own reputation as a "black art" as a result of the "pro-Western" exploitation of the "new black art stereotypes".*

*In fact, the past decade in Russian theatre is known for its polyphonic chaos of older and new styles, so in reality the "stereotypes" don't fit. But they were successful only for narrow niches, so the virtual image of "black" Russian theatre keeps feeding external discussions and even some serious theatre research.*

*But now this situation is becoming even fresher and more challenging: the Russian state is trying out a more aggressive political approach to the theatre, trying to cleanse the stage by propagating these virtual myths of the new theatre in Russia. Can a reform effort targeted against non-existing phantoms impact on the real situation in art?*

*Based on the activity of "Novaja pjesa" (New Play) programme (a project of the Golden Mask Festival) and various theatre projects of the season 2013-2014*

**New Play Programme** of the Golden Mask Festival devoted to productions (both, Russian and foreign) based on new texts focused on current problems of modern human life and society.

New Play is the assignee of the former New Drama Festival created in 2002 by Elena Gremina, Mikhail Ugarov (Teatr.doc) and Eduard Boyakov (Teatr Praktika). It was the first and the most important Russian festival for contemporary theatre to be based on new plays. <http://www.newdramafest.ru/about.php>

In 2004 the New Drama Festival was held in St. Petersburg; in 2009 – in Perm after Boyakov and Ugarov & Gremina were split up and forbidden from using the “New Drama brand”. From 2010 the New Play Programme is held within the Golden Mask Festival and displays productions of new plays, and off-programme is dedicated to holding workshops, discussions and readings of new plays (in the past two years – only foreign ones). It also has a play competition. <http://www.goldenmask.ru/proj.php?id=147>

**JUDITH BLANKENBERG** (lives in Rotterdam) works as a programmer for Festival De Keuze, which is attached to the Rotterdamse Schouwburg. She started as an assistant to Annemie Vanackere (Hebbel Am Ufer, Berlin), and collaborated with Mark Yeoman (Noorderzon, Groningen) – the former artistic directors of the festival. In 2014, she finished her advanced master’s degree in Theatre Studies at the University of Antwerp, with a thesis about programming for international festivals in the Netherlands. Although trained as a dramaturge at Utrecht University, she is currently focusing on festival programming.

### **The society of participation**

In 2013 the king of the Netherlands declared the rise of a “society of participation.” Shared responsibilities (aka less involvement by the government) is the main value. The notion of participation in theatre isn’t new, but has gained a lot of additional interest over the past couple of years. Aiming to create a temporary *communitas*, the festivals are the perfect environment for a proto society of participation. Artists can sit back and relax while the audience does the work. The theatre of participation, seen from a local, national and European level.

**Festival De Keuze** is an annually recurring theatre, dance, and performance festival in Rotterdam, which presents a great diversity of nonconformist artists from all over the world. For eleven days, they will not only occupy the Rotterdamse Schouwburg, but also the Schouwburgplein and all sorts of other, and ever-changing sites in the city. A unique chance to enjoy intriguing and inspiring theatre, much of which will only be presented in the Netherlands during Festival De Keuze. Moreover, in the heart of the festival in the Rotterdamse Schouwburg will be music, good food, conversations and meetings with our international guests coming together in a celebration of the arts. [www.festivaldekeuze.nl](http://www.festivaldekeuze.nl)

15:30 – 16:00 Coffee break

### **16:00 – 18:00 Symposium PART 2: Looking for the talents - “Scouting in art” - investment in an artist, a long-term period, sustainability, trust, coproduction**

Kristof Blom - CAMPO BE // Bettina Kogler - WUK performing arts AT // Joanna Leśnierowska - Sary Browar Nowy Taniec PL // Myriam Prongué Pro Helvetia CH // Stéphanie Pécourt - Wallonie-Bruxelles Theatre-Dance BE // George Skalkogiannis - Memoranda Productions CAN // Marie Le Sourd - On the Move FR // Zdena Kolečková & Michal Koleček - Faculty of Art and Design UJEP CZ



**KRISTOF BLOM** (born in 1977, Belgium) studied performing arts at the University of Ghent, Belgium. He worked until 2001 as a freelance dramaturge for different companies and artists, such as Toneelhuis Antwerpen, Victoria, Het Paleis... In the period 2001 – 2007 he was in charge of international relations for the production house Victoria. In 2008, he joined the launch of CAMPO, a new arts centre in Ghent that combines a presentation, research and production platform. In 2011, he became artistic director of CAMPO.

### ***Investment vs. artistic development***

*In CAMPO we made the choice to offer a wide range of possibilities for artists because we see it as our main challenge to stimulate development within an artistic trajectory (whether it concerns an artist who just graduated, a mid-career artist or an experienced artist). It's not about being just a facilitator: dialogue is crucial, and this leads to new experiences and work that wouldn't be the same if it were made somewhere else. We choose for the artists, but they also choose for us.*

*CAMPO provides research possibilities, takes on the role of (executive) producer, presents works and tours them. This requires big investments (in time, manpower, money...) from the artists we work with and can lead to collaborations that take many years (in which you can see an artist clearly grow). It's a choice to invest intensely for only a handful of artists and projects because we believe it benefits the artistic quality.*

**CAMPO** is a Ghent-based arts centre with a diverse programme. Every year we create, present or support over 400 shows and events, from theatre and dance to performance and visual arts works. CAMPO CREATES, PRODUCES AND TOURS Currently at work and on the road: Pieter Ampe, Micha Goldberg & Sophia Rodriguez, Florentina Holzinger & Vincent Riebeek, Jan Martens, Robbert&Frank/Frank&Robbert, Philippe Quesne, Pieter Van den Bosch, Sarah Vanhee, Benjamin Verdonck and Miet Warlop. CAMPO PRESENTS We also present national and international work from other companies. With such events, festivals and happenings, we open our doors for unexpected encounters between the artists and the public. Furthermore, CAMPO SUPPORTS artists in search of rehearsal studios, technical expertise or productional support and tries to see the bigger picture through two other fields of orientation: participation and reflection. CAMPO GHENT has 3 sites in Ghent: CAMPO nieuwpoort, CAMPO victoria and CAMPO boma. [www.campo.nu](http://www.campo.nu)

**BETTINA KOGLER** (born in 1974, Austria). Studied the science of communication and cultural anthropology at the University of Vienna. From 1999 till 2004, she did production management for various Austrian dance and performance artists. From 2003 till 2013, she was artistic director of the festival **imagetanz** in Vienna, and from 2007 till 2013, she was **curator at brut Vienna**, where she accompanies e.g. the international exchange project **Expedition** between Gasthuis Amsterdam, Les Laboratoires d'Aubervilliers/Paris and brut Vienna, and initiates together with four European partners the EU-project **"Europe in Motion"**. From 2007 till 2009, she did financial coordination for the internet magazine **www.corpusweb.net**. In 2008 and 2011, she was co-curator of the festival **sommerszene salzburg**. Since 2008, Kogler has been a member of the programmer collective **Choreografic Platform Austria**. Together with Florian Malzacher, she did project dramaturgy of the CPA 2009, hosted by steirischer herbst, in Graz. She has participated in various symposia, experts talks and boards. Since 2013 she is artistic director of the sector **performing arts** at **WUK Vienna**.

### ***Creating environments***

*From 2003 till 2013 I was responsible for the festival imagetanz (hosted by the coproduction venue brut in Vienna) that had its emphasis on emerging artists. The question of how to find and choose "newcomers" is very difficult to answer. It is about finding promising artists with*



*interesting approaches and outstanding qualities or exceptional concepts. This says all and nothing at the same time. More important for me is that when working with “emerging” artists, it is fundamentally important to create an appropriate environment for them. An environment which supports them in all fields in a “more than normal way” – in terms of dramaturgy, administration, communication and technical support. It means creating an atmosphere with an audience that is curious and generous. It should be an environment full of trust, enabling the artists to succeed but also allowing them to fail.*

Since its very beginning in the 1980s, **WUK performing arts** in Vienna, Austria, has been hosting visual arts and music, theatre, dance and performance projects. Through a constant adjustment to the latest artistic developments in these fields, it has remained an important venue in Vienna’s field of applied arts. WUK is a collaborator and co-producer for artists developing their performances against the background of the flexible working structures as freelancers. WUK provides support in all stages of producing, such as conceptual design, funding, technical support, dramaturgy and PR. The programme represents the variety of the performing arts and presents for that reason a diversity of local, national and international guests. Various forms of artistic formats are welcome. Risk and experimentation are enforced. WUK questions the meaning of performance as staple, including a broad spectrum that ranges from highly sophisticated conceptual approaches up to an entertaining factor. [www.wuk.at](http://www.wuk.at)

**JOANNA LEŚNIEROWSKA** is a dramaturge, dance curator, writer and performance maker. She was one of the very first to regularly write contributions on dance in major Polish theatre magazines (Didaskalia, Teatr) as well as abroad (Theater der Zeit, Dance Today, Dance Zone). She held lectures on Polish dance at many international festivals and conferences and on contemporary choreography at universities in Cracow and Poznań; she was also a member of the advisory programme board in the Warsaw Music and Dance Institute (2011-14). In 2004, Joanna established the first regular dance space and choreography development centre in Poland, where she runs a performative programme Stary Browar Nowy Taniec (Old Brewery New Dance). In this programme, Joanna also works as an artistic coach of young choreographers whilst developing in parallel her own practice as a performance maker, dramaturge and performer for Polish and international artists (Janusz Orlik, Renata Piotrowska, Arkadi Zaides, Minimetal, Lia Haraki, Márta Ladjánszki, Jurij Konjar and others).

### ***So, what about Polish choreography?***

*The development of dance makers in a country where choreography is still considered mostly a plan B for an untalented performer, or a rotary function within the company, or a dancer’s retirement option, and where almost every dancer call himself/herself a choreographer... Sharing experiences on discussing and designing choreography development formats in the 10th year of Old Brewery New Dance program of Art Stations Foundation in Poznan, Poland and in the context of the current Polish dance reality.*

**Stary Browar Nowy Taniec/Old Brewery New Dance** is a performative programme of Art Stations Foundation by Grażyna Kulczyk, run in Stary Browar, Poznań, Poland, since 2004. Its mission is to popularise, promote, and present the art of contemporary choreography and – first of all – to intensively support the development of Polish dance makers by establishing in Poland the first regular dance space and choreographic development centre; a meeting point for local and international dance communities and a platform of artistic dialogue, research, creation, and choreographic reflection. The programme is also very active in promoting Polish dance abroad, establishing artistic and educational relationships with international partners and networks. Favouring choreographic research and the creative process over product, and aiming to stir discussion on ever-broadening definitions of contemporary choreography, Stary

Browar Nowy Taniec became a creation and reflection space where a conscious, open-minded, and adventurous dance audience becomes a challenging partner for contemporary choreographers. [www.artstationsfoundation5050.com](http://www.artstationsfoundation5050.com)

**MYRIAM PRONGUÉ**, born in 1960 and following that: training as a staff nurse, studies in Slavic languages at the Universities of Bern, Lublin and Prague, jobs at different psychiatric clinics and at Radio Praha, translator of “Bloody Novel” by Josef Vachal, designer of the Pro Helvetia programme for cultural exchange with Central and Eastern Europe (1991-1996), Head of the Pro Helvetia liaison office in Cracow (1996-1999), MPA at the University of Lausanne (2000), Head of Communication at the Swiss Council for Refugees (2001-2003), Co-director of Schlachthaus Theater Bern (2003-2014), Head of Theater at Pro Helvetia (since 2014).

### **SCOUTING IN ART – WHY I DON’T LIKE THIS TERM (AND BADEN-POWELL NEITHER)**

**The Swiss Arts Council Pro Helvetia** is a foundation under public law, entirely funded by the federal government. It fulfils a subsidiary role, complementing the cultural promotion activities of the cantons and municipalities. Pro Helvetia is responsible for projects of nationwide significance. It is mandated by the Swiss Confederation to promote artistic creation in Switzerland, contribute to cultural exchange at home, promote the dissemination of Swiss culture abroad, and to foster cultural outreach. The foundation makes its own independent decisions about what it should promote. Pro Helvetia supports projects in different ways: on the basis of applications, via its network of cultural centres and liaison offices abroad, within the context of its own programmes and through information and promotional materials. [www.prohelvetia.ch](http://www.prohelvetia.ch)

**STÉPHANIE PÉCOURT** is the Director of the Official agency for contemporary performing arts circulation from the French-Speaking Community of Belgium: Wallonie-Bruxelles She has been with Théâtre/Danse for six years, based in Brussels. She studied sociology and epistemology. She first worked as teacher and researcher in Belgium in a faculty of political and social sciences.

#### ***Small is More in the United Kingdom of Belgium***

*In the French-speaking community of Belgium, a.k.a., “The Famous Wallonia-Brussels Federation”, the exportation of their work is a crucial matter for those in the performing arts field. The survival of the companies in the context of the scale of our fragmented territory is conditioned by exportation. The exploitation of a creation is short lived at a national level, amounting to only six representations on average. Just a few institutions manage on an international level, and just a few Belgian creations involve international co-productions. For the approximately 80 companies being subsidised in a structural manner, it is essential to find the means to go on tour abroad. Wallonie-Bruxelles Théâtre/Danse was created precisely to help them. Acting as a centre of expertise in exportation strategies, the agency shares its knowledge with the companies and incites them to professionalize their activity. Speaking about exportation is speaking about network development, collaboration, exchange, and co-productions. Speaking about exportation is doing more with less. A lot needs to be done, so everything is possible.*

**Wallonie-Bruxelles Théâtre/Danse** helps artists from the French-speaking Community of Belgium to make their mark in the performing arts industry. WBT/D contributes to the professionalization of the sector and works on the internationalization of the practices. The Agency stimulates international cultural co-operation. Its scope of intervention covers all

disciplines, whether stemming from theatre, dance, circus or street arts. WBT/D develops its activity through three main axes, which are materialized in specific operations: Expertise and advice: coaching, meetings, seminar... Networking & Marketing: organisation of promotional operation such as FOCUS abroad, organisation of moment of international networking, participation in meetings abroad, support for artists present at the major festival and international showcase events ... Financial support: production, co-productions of promotional tools, development of marketing campaigns...

<http://www.artscene.cfwb.be/index.php?id=8819>

**GEORGE SKALKOGIANNIS** has for more than 35 years worked towards creating a landscape which facilitates the live artistic vision. George has extensive experience in marketing, promotion, negotiating and organising tours, producing shows and administering artists and companies, as well as in initiating and consolidating activities linked to tour management, marketing and strategic development. He has co-operated with The Tudor Singers of Canada, La La La Human Steps, I Musici of Montreal, Carbone 14, Ultima Vez or Dulcinee Langfelder. Currently he works as the Director of Development for Daniel Leveillé Danse and Frederick Gravel. George has advised and consulted many artists and has been invited to present numerous workshops for large audiences throughout Canada and internationally.

### ***Looking for Talent?***

*Over the past 35 years I have worked towards creating a landscape which facilitates the live artistic vision. I believe that the artist is responsible for 50% of the work. In my opinion, the work is complete only when it is disseminated – when viewed and experienced by the public. I also believe that the obstacles between the creation studio and the stage are many (now more than ever): for every work that reaches production... hundreds do not!!! With these two views in mind, when looking for talent I direct much of my interest towards the human being(s) behind the work: their ability to realise their vision concretely and their strength of character and courage to overcome the obstacles presented on the way to completion and sustainability of the work – this defines much of how I evaluate talent.*

**MARIE LE SOURD** is a cultural manager with an expertise in international cultural co-operation and cultural mobility funding. She is linked to different networks and organisations, such as On the Move, In SITU, the Asia-Europe Foundation and Cultural Fabrik (the new international cluster of Île de France at Carreau du Temple, Paris). She is also a contributor for the Korean online magazine The Apro. Marie Le Sourd was from 1999 till 2006 in charge of the cultural exchange programme at the Asia-Europe Foundation before going on to direct the French Cultural Institute in Yogyakarta in Indonesia (2006-2011) and being the secretary general of the cultural mobility information network On the Move (2012-2014).

### ***Investment in an artist: linking the local/European and international paths***

*The presentation will highlight ideas on how to identify and “invest” in artists through different means, such as projects or organisations that accompany the works, and development of artists, but also information platforms which can be useful in terms of resources and sharing of expertise/experience. The short talk will highlight the necessary complementarity of the different approaches to support artists’ and/or smaller organisations’ works and development.*

**On the Move:** the cultural mobility information network active in Europe and worldwide. Beyond the free and regular sharing of news and opportunities on cultural mobility opportunities (support for touring, collaborations, residencies, training, travel grants etc.), On the Move co-produces online guides and documents to facilitate cultural mobility (cultural

mobility funding guides for Europe, Asia and the Arab world, focus on young artists, country focus such as China, green mobility, etc.) <http://on-the-move.org>

**IN SITU network:** the European network for artistic creation in public space, led by [Lieux Publics](#). Since 2003, the IN SITU European network has promoted artistic creation in public space. Over the years, its activity has been articulated around three projects supported, until 2009, by the EC within the framework of the Culture 2000 programme, and since then by the DGEAC for the "Rendez-vous" project promoting the transnational mobility of artists. Till 2015, IN SITU will be implementing the EU-funded project *META*. IN SITU's proposal of an IN SITU platform has just been approved under the newly implemented Creative Europe Programme. <http://www.in-situ.info/en/>

**Cultural Fabrik:** the newly implemented international cluster of Île-de-France aims to become an interface to support the implementation and the development of international trans-disciplinary projects by artists and small /emerging organisations from the region of Île de France, both in terms of technical and methodological advice.  
Contact: [c.benoist@clusterinternationalidf.com](mailto:c.benoist@clusterinternationalidf.com)

**ZDENA KOLEČKOVÁ** (born in 1969, lives and works in Ústí nad Labem) represents the generation of female artists which started to succeed on the Czech art scene in the mid-1990s, but at the same time, she belongs to the so-called Ústí artists' circle. Her work naturally grows from the as yet non-settled environment of North Bohemia, influenced by the trauma associated with World War II and the post-war expulsion of the German population, but also from the radically changing physiognomy of the North Bohemian landscape, impacted by the development of coal mining and the chemical industry, as well as the vast social differences and precarious living situation of socially excluded groups.

**MICHAL KOLEČEK** (born in 1966, lives and works in Ústí nad Labem); curator of contemporary art, art historian. Since 2007 he has been the Dean of the Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem. Previously, he worked as a chief curator of the Emil Filla Gallery in Ústí nad Labem (1994 – 2001), and as a curator of the Collection of Modern and Contemporary Art of the National Gallery in Prague (2002 – 03). He is focused on sub-urban, socially deprived and excluded communities in the city and compares this disquieting situation with the educational potential of the local university. In this way, art projects might represent a social or cultural mission, try to eliminate the visibly frustrating imbalances in approach to the particular living standards, especially in the case of access to cultural education and confrontation with contemporary visual art.

***This can't possibly be true!***

*A quarter century after the fall of the Iron Curtain, we have forgotten the adventurous post-revolution euphoria, which in the collective memory has been reduced to the profaned allegations about "confused building of capitalism" or "collective larceny of the country". But there are other things that have disappeared from our awareness – the moral ethos of those times and the undisguised joy of the gained freedom. Both on the individual level and in a broader social context, we more and more focus on the short-sighted survival, the adored potential of economic growth, careers, constructions and interpretations of seemingly objective phenomena, which, however, can be seen from totally different points of view not burdened with the baggage of our own past. In co-operation with invited specialists from the branch of sociology, pedagogy, urbanism, micro-politics, environmental studies, etc., the Faculty of Art and Design (FAD, at Jan Evangelista Purkyně University in Ústí nad Labem) identifies the neuralgic aspects of local society and prepares workshops, lectures and exhibitions.*

**The Faculty of Art and Design (FAD) at Jan Evangelista Purkyně University in Ústí nad Labem** has been profiling itself as a school that educates future visual artists and curators of art and as a school of arts and crafts type that co-operates not only with cultural, but also industrial, manufacture businesses and many others institutions. FAD is also concentrated on the introduction and promotion of Central European visual art into the broader European context. FAD collaborates with a lot of international partners and introduces fresh European art-attitudes and current tendencies to the local audience. FAD runs the Emil Filla Gallery, as a permanent space for international exhibitions, lectures, screenings and meetings, located in a former industrial, partly abandoned zone, characterised as a socially excluded locality with a high percentage of Roma people. The specifics of the neighbourhood profiles the gallery's orientation on social and political issues and focus on so-called engaged art.  
<http://fud.ujep.cz/en/>

**FRIDAY, OCTOBER 17, 2014**

**9:30 - 12:00 Symposium PART 3: Deviations and similarity of a programmer and curator – performing arts and visual arts - responsibility, education, activities, swapping the roles**

Florian Malzacher - Impulse Theater Festival DE // Silvia Bottiroli - Santarcangelo dei Teatri IT// Mikael Aaltonen - Kiasma Museum of Contemporary Art, Kiasma Theatre, Urban Art Festival URB, Moving in November FI // Fanni Nánay - PLACCC Festival / Artopolis Association HU // Sodja Lotker - Prague Quadrennial of Performance Design and Space  
Moderator: Petr Vizina CZ

**FLORIAN MALZACHER CV see Keynote** // For more than twenty years now, **Impulse Theater Festival** has been showing the most important independent theatre productions from Germany, Austria and Switzerland. Originally founded as a “best of” festival, Impulse keeps constantly redefining itself in the process. Artists such as Rimini Protokoll and René Pollesch were introduced to a wider audience for the first time at Impulse. Since 2012 the festival takes place under the artistic direction of Florian Malzacher. An advisory board consisting of people from academia and the arts supports the thematic development. Alongside the programme of selected visiting productions, an open call broadens the horizons beyond the beaten path. The festival is accompanied by theoretical and socio-political discussions as well as by an online collection of material that takes up the specific questions of the independent theatre scene and opens them up to further debate. 2015 Impulse Theater Festival takes place in Cologne, Düsseldorf and Mülheim/Ruhr.

[www.festivalimpulse.de](http://www.festivalimpulse.de)

**SILVIA BOTTIROLI** Curator, scholar and producer in the contemporary performing arts field. After earning a PhD in Visual and Performing Arts, she attended the EU training program SPACE / Performing Arts Managers on the Move and continued researching the collective dimension in the performing arts – focusing in particular on Théâtre du Soleil – and about the theoretical and political issues raised by the current debate about curating, also teaching “Methodology, Critique and Research in the Arts / History of Theatre” and “Theatre Festivals and Live Performances” at Bocconi University in Milan. She worked within the theatre company Societàs Raffaello Sanzio and was part of the dramaturgical team of the



Santarcangelo Festival, directed by Chiara Guidi/Societas Raffaello Sanzio, Enrico Casagrande/Motus and Ermanna Montanari/Teatro delle Albe (2008-11), experimenting with a form of collaboration between artists, curators and producers in the frame of an international festival. She's also been the artistic director of Santarcangelo •12 •13 •14 Festival Internazionale del Teatro in Piazza.

### ***A matter of disposition***

*It's a matter of disposition. A curator refuses to just work with what already exists and expands into the unknown, endlessly making room for change. A curator believes in art's autonomy and yet trusts its potential for intervention in the world; its capacity to scratch the surface of reality and create the conditions for the impossible to happen.*

*A curator stands up for the artists (certain artists) and works for art's sake only. A curator always challenges, questions and even hijacks the organisations and the institutions (s)he deals with. A curator takes walks and engages into long conversations; trusts, wanders, and gives up control. A curator switches the lights off in order to be able to see the fireflies. A curator believes in miracles and then acknowledges when they occur.*

**Santarcangelo Festival** Founded in 1971, the "international festival of *teatro in piazza*", takes place every year in a little town of 20,000 inhabitants. It combines being a "city show" (dealing with the public dimension, involving the locals and attracting guests and tourists) with being an experimental platform for the commission, coproduction and curation of cutting-edge performing arts projects and for theoretical thought. In recent years the festival has developed a broad international dimension, strengthening at the same time a lively relation with the local context, particularly thanks to the development of a continuous activity during the year (Anno Solare) and participation in the EU projects SharedSpace: Music Weather Politics and Create to Connect. [www.santarcangelofestival.com](http://www.santarcangelofestival.com)

**MIKAEL AALTONEN** is artistic director and producer of URB Urban Art Festival and co-artistic director of the Moving in November Contemporary Dance Festival in Helsinki, Finland. He holds a MA from the Theatre Academy in Helsinki. Since 1999 he has worked in the Kiasma Theatre as curator and producer of the URB festival. He also co-curated Kiasma's ARS 06 performance program. His curatorial work with the Moving in November festival started in 2010. Mikael is currently also teaching in the dance department of the Theatre Academy as part of the recently established Arts University of Helsinki. Over the past 15 years he has worked actively to present and promote a wide range of local and international artistic work. In addition to black box theatre works, these have included youth and community projects, site-specific works in urban spaces, exhibitions and art educational initiatives.

### ***Curator – co-organiser and/or programmer – producer, meaningful professional profiles?***

*My aim is to share and reflect my experiences as a curator/programmer and producer of festivals in different production and curatorial environments. One starting point is to look back on how the work with the URB festival, and Kiasma Theatre in general, has evolved inside a larger institution dedicated to contemporary visual art, and to bring forth some of the pros and cons related to this. The other example is an independent contemporary dance festival with different kinds of challenges, in terms of both local and international collaboration. I also wish to explore the curator-artist relationship from my experience.*

**URB** Urban Art Festival has been produced and programmed by Kiasma Theatre since 2000. Aimed at younger audiences, it is an urban art festival that takes place annually in late July/early August. The festival has presented a wide range of local and international artists from different disciplines. The educational aspect has been central in the URB, and during these

years the Kiasma Theatre has organised many art education and community projects in connection with the festival. The idea has been to support also young artists with non-academic backgrounds on the way to having careers in art and culture. [www.urb.fi](http://www.urb.fi)  
[www.kiasma.fi](http://www.kiasma.fi)

**Moving in November** is the oldest and most significant contemporary dance festival in the Helsinki area. Established in 1986, its mission is to present interesting contemporary works and artists to the metropolitan audience. The festival has had an important role as a catalyst of dance performance activities. In the beginning, it provided a platform for Finnish contemporary dance during a time when the infrastructures of dance was almost non-existent. In its second phase, the festival presented a selection of each year's most interesting Finnish premieres. The aim was to broaden the audience of contemporary dance. In its third and current phase, it has aimed at presenting a high-quality, international programme of dance, while continually reaching out to new audiences. [www.movinginnovember.fi](http://www.movinginnovember.fi)

**SODJA ZUPANC LOTKER** is Artistic Director of the Prague Quadrennial of Performance Design and Space. During previous editions, she worked in the position of artistic director and curator of Intersection (2011), programme director (2007), and co-ordinator of the special project Heart of PQ (2003). Her inventive work as a dramaturge can be seen at independent theatres, dance performances and site-specific projects in the Czech Republic, the United States, Brazil and elsewhere. She has lectured and taught at the Brno University of Technology's Faculty of Fine Arts, the Academy of Performing Arts in Prague, Columbia University, Central School of Speech and Drama, and at numerous festivals and symposia. She is currently studying theatre theory and spatial dramaturgy in contemporary theatre as part of her doctorate studies at the University of Vienna.

### ***The Potential of the Impossible Project***

*Prague Quadrennial has gone through a serious make-over during the past 15 years. One of the marks of the change was the change in title of the event itself in 2008, from the "Prague Quadrennial International Exhibition of Stage Design and Theatre Architecture" to the "Prague Quadrennial of Performance Design and Space". Through describing the change of the PQ from international exhibition of stage design to a world event of performance design (that besides exhibition includes performances, commissioning scenographic work, and many educational and publishing activities), I will describe the role of a curator/programmer/dramaturge working within the discipline of scenography (a discipline always on the border of visual arts and theatre) and within an event that provides an opportunity for creating project for dialogue as well as a necessity for unusual forms of projects, and the event's role in the shift in perception of scenography.*

**The Prague Quadrennial of Performance Design and Space** is the largest scenography event in the world exploring a wide range of scenographic practices – from stage, costume, lighting and sound design to and new scenographic practices, such as site-specific, applied scenography, urban performance, costume as performance, and much more. Over the past decade, the Prague Quadrennial has developed from a periodical exhibition event into an organisation providing an international platform for continuous projects focusing on scenography education, exhibitions, exchanges, publications, commissioned projects, international symposia as well as a permanent electronic scenography newsletter, library and art school world database. The main theme of the Prague Quadrennial 2015 is SharedSpace: Music Weather Politics, which is common for international projects the PQ is organising in co-operation with 11 European partners. At the core of the project are the symposia, meetings and



exhibitions throughout Europe. |The project will culminate at Prague Quadrennial in June 2015 in Prague. [www.pq.cz](http://www.pq.cz)

#### Moderator

**PETR VIZINA** worked as an editor at the daily Lidové noviny from 2003 to 2008 and at the daily Hospodářské noviny until 2009. In 2009 he joined Czech Television as a reporter and moderator and since 2012 has led the public broadcaster's cultural section. Since 2013, among other things, he helped create and moderates a weekly literature programme on the channel ČT Art. His articles appear in the magazines Reflex and Respekt and he is a regular contributor to Czech Radio.

12:00 – 13:00 Lunch break

### **13:00 – 15:00 Symposium PART 4: Festival beyond presentation - educational, social role – workshops, residencies, meetings**

Tilmann Broszat - SPIELART DE // Gundega Laivina - Homo Novus Festival LV // Katrien Verwilt - Københavns Internationale Teater DK // Mark Yeoman - Noorderzon Performing Arts Festival NL // Ondřej Hrab - Archa Theatre CZ // Eva Neklyeva - Baltic Circle Festival FI // Paz Santa Cecilia - La Biennale di Venezia/Teatro, IDEM Festival of Performing Arts and Social Inclusion ESP // Roman Černík - JOHAN z.s.

Moderator: Šárka Havlíčková CZ

#### **TILMANN BROSZAT**

... is until now artistic director of the festival SPIELART in Munich, which he founded in 1995  
... received the Theatre Award of the City of Munich in 2008  
... is managing director and producer of two international festivals of the City of Munich: The MÜNCHENER BIENNALE - International Festival for Contemporary Music Theatre (since 1988) and the international Festival DANCE (since 1998)  
... was managing director of the Festival THEATER DER WELT in Munich in 1993  
... worked as producer and co-owner of ART BUREAU Munich from 1986 to 1993 in international theatre productions and co-productions  
... was managing director of the International Munich TheaterFestival from 1983 to 1985  
... studied sociology (diploma), social psychology and philosophy in Munich and Aix-en-Provence.

#### **STATEMENT for the Symposium**

*Although we are often called “presenters”, this is not my understanding of the job. The festival for me is the cumulating point of an – in our case – 2-year process of research, talking with artists, network partners and colleagues, and of reading all kind of texts, newspapers, etc. and following political and cultural developments. The festival in the end is an offer to follow this 2-year process in 2 weeks, in a kind of condensed version. This offer is an open invitation to participate. We are neither “presenting” objects nor special human beings called artists, but we do try to bring in contact artists, people who might see things differently than you and me, to open new fields of experiences, exchanges about these experiences and the option to dream, think, wish further – individually or collectively. So the festival itself is for me a test drive ground for social, political and educational experiences. The communication between artists and audience within the performances and the communication about the performances are both an integral part of the festival.*

**SPIELART Festival Munich** has been exploring and researching new trends and movements in the world of international theatre and performance since 1995. The antennas are aimed at unusual forms of expression and aesthetics, current topics, strong personalities, and impressive productions. SPIELART also always poses questions about theatre itself as an art form, consistently re-establishing theatre with approaches from the fringes. The political approaches of artists in their work have always been a special focus, but since 2009 SPIELART explicitly invites artists to interact with philosophers, scientists, writers and curators at special platforms like "Woodstock of Political Thinking", "Social fictions" or "Wake up!" ([www.spielart.org](http://www.spielart.org)). Within more than 300 productions, performances, lectures, and installations so far, SPIELART has introduced a multitude of artists who had been more or less unknown beforehand, and nowadays can be seen on important European stages. In addition, SPIELART has established European networks such as the initiative THEATRE FESTIVALS IN TRANSITION (FIT) ([www.theatrefit.org](http://www.theatrefit.org)) and the mentor projects [CONNECTIONS](#) – which have likewise enabled up-coming artists, theatre critics, and curators to realise their intentions on an international level.

**KATRIEN VERWILT** is artistic co-director and daily manager of Københavns Internationale Teater. She has an MA in Roman Philology and Theatre Studies from universities in Leuven, Bologna and Aarhus. She studied cultural and project management at the Chaos Pilots. In 1994 she joined the Copenhagen 96 Cultural Capital of Europe team, as its international secretary. Since 1998 she has been with Københavns Internationale Teater on a permanent basis.

***METROPOLIS** festival for art and performance in urban space is a biennale launched in 2007 exploring, challenging and questioning urban space, the city and its inhabitants. With METROPOLIS, Københavns Internationale Teater moves out of the black box and into the city. METROPOLIS challenges and transforms urban space through artistic experiences, which play with the boundary between everyday life and staging. The METROPOLIS festival is held in August in uneven years; even years are reserved for the development laboratory METROPOLIS LABORATORY.*

**Københavns Internationale Teater** has been presenting international and innovative performing arts in Copenhagen and elsewhere in Denmark for more than 30 years. The main focus is an annual festival, but KIT is also involved in international networks and development activities within the artistic areas that are its current focus. Since 2007, KIT has had a focus on urban art and performance through METROPOLIS, with a festival in even years and a laboratory in uneven years. KIT's other focus is a contemporary circus, with a festival held in even years and development activities all year round in collaboration with Nordic and European networks and partners. [www.kit.dk](http://www.kit.dk)

**MARK YEOMAN** grew up in Britain, but since 1985 has lived and worked abroad, in Germany, Belgium, France, Spain and – since 2001 – the Netherlands. His career started as a comic actor, initially working on the streets and in public spaces, but in the 1990s he branched out increasingly into freelance directing, writing and producing. Since 2001, Mark has been Artistic Director of the Noorderzon Festival, which has evolved from being "arguably the least ambitious festival in the Northern hemisphere" to one of a growing number of European festivals pioneering new ways of presenting contemporary theatre and dance. Mark has been an advisor on international projects for the Dutch national cultural fund (*Fonds Podiumkunsten*), and, as of 2014, he is named as Intendant on the new "Fast Forward"

programme at *Fonds Podiumkunsten*, creating international co-producing opportunities for outstanding younger generation Netherlands-based artists.

### ***International Artists and Local Communities***

*The traditional way of presenting foreign artists is coming under increasing pressure. "Fly them in, then hotel, restaurant, theatre tech, theatre show, restaurant, hotel, then fly them out again..." may well be the most economically efficient way of presenting artists' work, but is it not also encouraging a growing commodification within "the international market"?*

*It's not easy breaking out of traditional cycles. Money is short, and wishes are not always realistic. But many presenting organisations all over the world are trying to innovate new ways of bringing international artists into local communities. What works well in one place may not necessarily work so well in another, and local trial-and-error seems to be the main "modus operandi". The Noorderzon Festival in Groningen is a summer theatre event with a strong social embedding in the local community, and I will say a few words about some of the experiments we have been making.*

**The Noorderzon Performing Arts Festival Groningen** started in the 1980s as a late summer music event for those unable to leave for summer holidays, but has since grown to become the biggest event of the year in the city. We now describe ourselves as "the somewhat curious combination of a cutting-edge international performing arts festival and a large-scale summer fest for 135,000 visitors. The heart of the festival is the idyllic Noorderplantsoen (a city park) where, for eleven summer days, a freely accessible festival village appears almost out of nowhere to provide a setting for theatre, dance, music, literature and visual arts, in combination with eating, drinking and social encounters." The festival is currently a member of two European networks, NXTSTP and Create to Connect, and we are increasingly involved in co-producing artists internationally. The belief that, in recent years, "audiences have moved on as much as artists" lies at the heart of much of the festival's current development. [www.noorderzon.nl](http://www.noorderzon.nl)

**EVA NEKLYAEVA** is the Director of Baltic Circle Festival in Helsinki. She received her B.A. in Art Criticism from European Humanities University, Minsk, and M.A. in Arts Management from Sibelius Academy in Helsinki. Her professional experience includes programming and producing two international festivals (Russian Seasons Festival and Stage Theatre Festival), managing a visual arts gallery (RORGallery in Helsinki), producing and curating projects in both visual and performing arts fields, as well as writing about contemporary culture. Eva also campaigns to raise international awareness about the human rights situation in her home country, Belarus. In her free time, she organises Wonderlust, the first alternative sex festival in Helsinki. Eva has received a Tinfo Award for her work as a festival curator and the Finnish Pen's Freedom of Speech Award.

### ***Finnish Arts Policy Event as a part of Baltic Circle Festival***

*The addressing of the complex and multifaceted relationship between art and politics is extremely timely now that all of Europe is writhing in the grip of great changes in cultural policy. Can a festival be an active player in the debates about the future of the arts? Can it make an impact, locally, nationally, internationally?*

*The Baltic Circle festival, together with Checkpoint Helsinki and the Public Movement group, will organise an art event, the aim of which is to encourage discussions about the current state of arts and cultural policy, and its future possibilities. On November 10th, the Make Arts Policy Summit invites representatives of political parties to lay down their views on cultural policy on the brink of the 2015 elections. Based on the summit, a Make Arts Policy Handbook will be produced, providing an analysis of the current state and future of the Finnish arts and cultural*

policy. During the Baltic Circle festival, a series of both Finnish and international artists will create commissioned works dealing with the complex relationship between art and politics.

**Baltic Circle** is an International Contemporary Theatre Festival that has been held every November in Helsinki since 2000. Baltic Circle is a meeting point for artists and audiences as well as an international performing arts laboratory. It is a community that offers artists space to dare and take risks. Baltic Circle is an initiator, supporter of artistic development and a presenter of outcomes. The festival that takes a stand and invites audiences for a conversation. <http://balticcircle.fi/>

**PAZ SANTA CECILIA**, philologist, has a wide experience in the field of management of performing arts, at a national and international level. She has been linked to public institutions of several Spanish theatres, and also has extensive experience curating festivals, most recently as the Artistic Director at the VEO Festival in Valencia and Escena Contemporánea in Madrid. As an independent producer, she has developed several projects with La Ribot, currently she is executive producer of *Creditors* by dir. Claudia Faci. In 2008, she created and directed M.I.T. (Itinerant Work Table), an research project on the situation of the contemporary performing arts sector in Spain. She is currently working for the Theatre Section of La Biennale di Venezia as deputy director together with theatre director Alex Rigola, she is the artistic director of *IDEM Festival of Performing Arts and Social Inclusion* (Madrid) and member of team of the Symposium of Social Inclusion on Performing Arts.

15:00 – 15:30 Coffee break

**15:30 – 17:00 My original profession – what has influenced “my taste” & “the worst” and “the most successful” dramaturgy of my life**

Eva Neklyaeva - Baltic Circle Festival FI // Tilmann Broszat - SPIELART DE // Rainer Hofmann - SPRING Performing Arts Festival NL // Silvia Bottiroli - Santarcangelo dei Teatri IT // Kristof Blom - CAMPO BE // Florian Malzacher - Impulse Theater Festival DE // Bettina Kogler - WUK performing arts AT // Mark Yeoman - Noorderzon Performing Arts Festival NL // Mikael Aaltonen - Kiasma Museum of Contemporary Art, Kiasma Theatre, Urban Art Festival URB, Moving in November FI // Joanna Leśnierowska - Stary Browar Nowy Taniec PL // Fanni Nánay - PLACCC Festival / Artopolis Association HU // Vallejo Gantner - Performance Space 122 USA // Myriam Prongué - Pro Helvetia/ Division Théâtre CH // Stéphanie Pécourt - Walonie-Bruxelles Theatre-Dance BE // Kristina Matvienko - Golden Mask Festival RU // Janez Janša - Maska SI // Gundega Laivina - Homo Novus Festival LV // Judith Blankenberg - Festival De Keuze NL // Pavel Štorek - 4+4 Days in Motion Festival CZ

Moderator

**JÍŘÍ HAVELKA** is a Czech director, author and actor, born 1980 in the city of Jihlava. He graduated from the Academy of Performance Arts in Prague, where he specialised in directing, alternative theatre and puppetry. His work has been from the very beginning focused on collective improvisation as a method of creating original authored productions. His plays belong to the boundary between traditional and alternative, or even physical, theatre. He is regularly co-operating with Czech renowned theatres as Studio Ypsilon, the Theatre in Dejvice, Archa Theatre and Drak Theatre and is a member of the VOSTO5 theatre group. Jiří has also directed some international productions, e.g. the Czech-German production *EXIT 89* and the Czech – British co-production *Here I Am Human*, done together with the band The Tiger Lilies.

His productions have been presented at festivals in Austria, Germany, Ireland, Poland and Slovakia; in 2011 he became a head of Department of Alternative and Puppets Theatre at DAMU.

### **Other international guests**

**HUGO BERGS - Theater op de Markt** consists of a summer festival for open-air theatre during even years and an autumn festival for circus theatre in odd years. The summer festival has the city of Hasselt as its niche, while the autumn festival takes place in the domains of Dommelhof, Neerpelt. Theater op de Markt opts for an alternative format so as to be able to offer a high-quality programme each year. Throughout the year, the production cell of Theater op de Markt supports promising productions of onrushing talent and established merits. New productions often get a chance within the festival programme. Theater op de Markt is, therefore, considered a “creation festival”, offering valuable initiatives from Belgium and abroad. All year long Theater op de Markt organises try-outs for artists who work on new creations in Dommelhof.

# CZECH CRASH 2014

INTERNATIONAL SYMPOSIUM ON FESTIVALS' CURATING  
WITHIN THE 4+4 DAYS IN MOTION FESTIVAL

16th – 17th October, 2014 / Palace U Styblu, Prague

## CONCEPT & ORGANISATION

Curator of the symposium: Pavel Štorek

Cooperation on the concept: Romana Maliti, Martin Bernátek, Lukáš Jiříčka, Sodja Lotker

Production and cooperation on the concept: Daniela Pařízková

Production: Bára Adolfová & volunteers

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