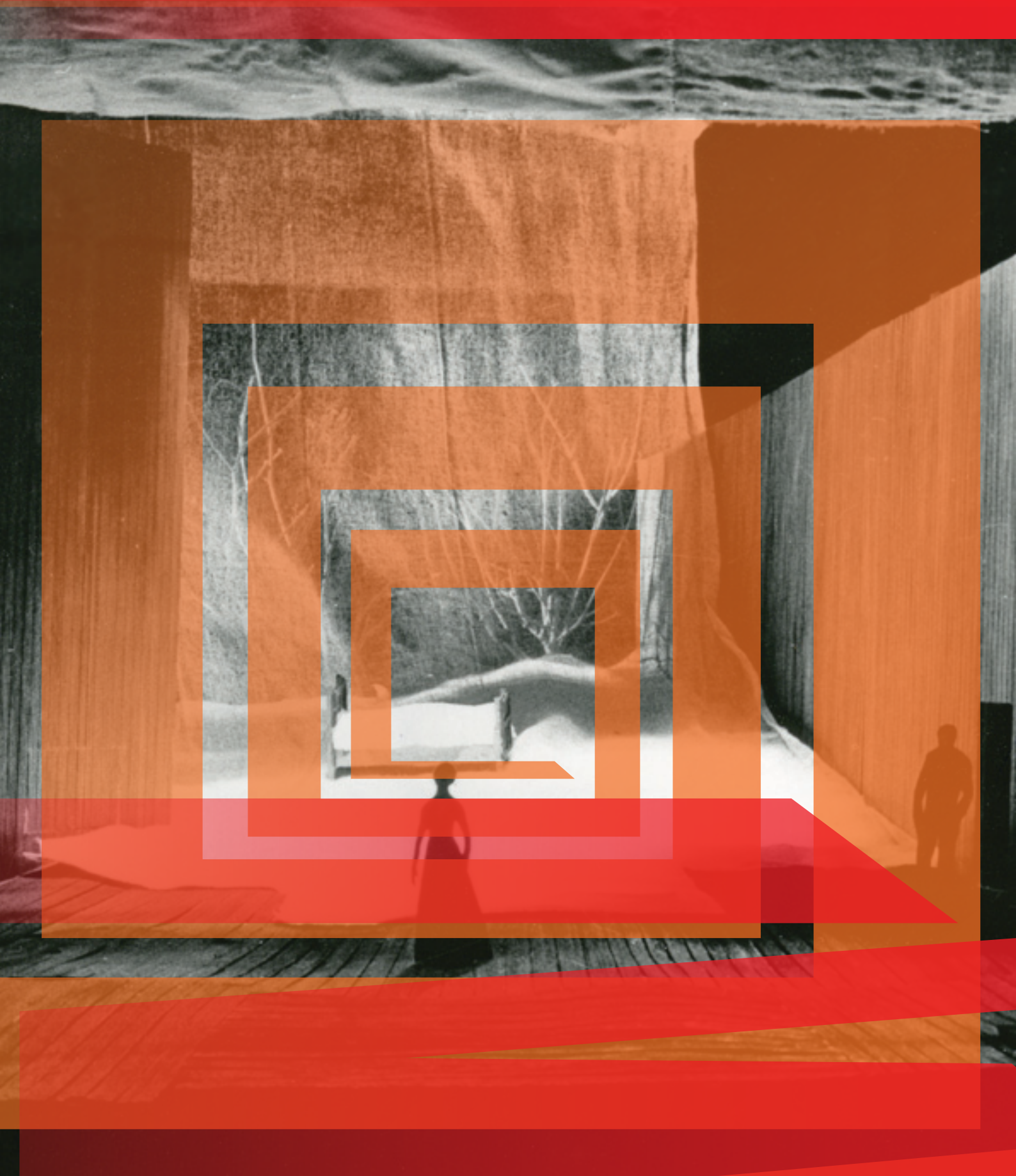




50 years of Prague Quadrennial







Introduction

Over the past five decades organizing the Prague Quadrennial, The Arts and Theatre Institute has compiled an extensive archive that contains materials regarding the expositions and individual exhibits, records of the preparatory and organizational tasks, and documentation of the overall administration for this important international cultural event. As such, the PQ Archive has become not only a source of information about the developments in scenography over the past fifty years, but also an important depository of material about the different periods in which the individual editions of PQ occurred. Contemporary political, economic, and social situations have always had a great impact on the work of the Quadrennial's organizers, placing them in situations that required significant diplomatic as well as managerial skill in order to ensure that each of the individual editions could be realized.

The Archive was processed in much more detail in 2007, when, on the occasion of the Quadrennial's anniversary, the English DVD *40 Years of the Prague Quadrennial* was published, as well as – and even more importantly – the Czech book *Kronika Pražského Quadriennale*. The latter was written using the archived materials by Jarmila Gabrielová, who was present at the inception of the Prague Quadrennial in the 1960s and was involved in the preparations, holding various positions, for all editions of PQ until 2003. In the case of the publication you are now reading, the sections about the first ten editions of PQ were prepared specifically using the detailed information contained in Gabrielová's book; those covering the 2007, 2011, and 2015 editions were prepared using the final reports and the websites for each of the individual years.

The materials documenting the expositions were processed between 2008 and 2011, during which time all of the PQ Catalogues as well as the photo documentation from 1967 to 2003 (consisting of over 10,000 images) were digitalized. These materials, together with extensive documentation from 2007 to 2015, are accessible in the online database of the PQ Archive at: <http://services.pq.cz/en/archive.html>.

It is by no means possible, within the limited space of this publication, to visually present the entire length and breadth of everything that took place during the various editions of PQ and its myriad of accompanying events. For this reason, for each of the PQ editions we have selected images that capture the most important events and the prize-winning expositions. The information for each of the editions is supplemented by a short film. The documentaries for 1967 to 2003 were edited and produced for the previously mentioned DVD *40 Years of the Prague Quadrennial*. The films included for the later editions were made for documentation purposes and for promoting the event in the media. If you are interested in more detailed information, we recommend that you use the online archive or visit to Arts and Theatre Institute, whose collection, in addition to letters, various written documents, and a vast array of archival materials, includes almost 3,000 articles from newspapers, magazines, and professional periodicals around the world that have been published over the fifty-year existence..

We strive to use the PQ Archive to store and process the largest volume possible of the materials we receive, however, this task would be impossible without the cooperation of those who share in PQ editions, whether as guests, exhibitors, workshop participants, or conference attendees. And so this is also an appeal to all of you who read and use this publication – should you have any materials in your own personal archive (or if there are any in your organization's archive), that are unique or in some way interesting as far as the history of the Quadrennial is concerned, or are in any way associated with PQ, we would be very happy if you could share them with us and provide a copy for our PQ Archive. Our main interest is in photographs, documentary materials, or film records from earlier editions of PQ – when photographs and film were not media used on a daily basis. We would be grateful for any such collaboration.

Ondřej Svoboda



Prague Quadrennial '67
International Exhibition of Stage Design
and Theatre Architecture

The first edition of the Prague Quadrennial opened on September 22, 1967 in the Brussels Pavilion at the Prague Exhibition Grounds (as a part of the International Section) and at the Wallenstein Palace Riding Hall (the Czechoslovak Section. The overall concept for the Quadrennial was in part inspired by the *Bienal de São Paulo* (São Paulo Art Biennial), an exhibition of painting, sculpture, and the graphical arts that had been held on a regular basis since 1951, and in 1957 expanded to include scenography as an independent discipline. Czechoslovak scenographers continued to enjoy success in São Paulo and brought home gold medals from every edition: František Tröster in 1959, Josef Svoboda in 1961, Jiří Trnka in 1963, and Ladislav Vychodil in 1965. The Prague Quadrennial was also linked with the São Paulo Biennial through a contract, which ultimately provided a looser definition of the originally conceived close cooperation based on the exchange of entire expositions. The catalogue for the first edition of PQ briefly summarizes how scenography was approached by both events:

“As compared to the Biennial of Stage Design in São Paulo, where the artistic aspects are the main criteria for judging the exhibited works – apparently because this particular section was only subsequently included within the context of the Biennial of Visual Arts – the Prague Quadrennial is led in an effort to capture the specificity of stage design, the inseparability of scenography from the direction and all other components of a dramatic work, and the synthetic nature of this field.”

The definition contained in this preamble consequently determined how PQ was organized into individual sections a structure that remained intact without any major changes until the ninth edition of PQ in 1999. In an attempt to comprehensively cover all of the artistic aspects that make up a theatre work, this organization also reflected the performance space and new approaches for shaping it. The main section of PQ – Stage Design and Costumes – was divided into two subsections: (1) an international one, specifically the National Section (later transformed into the Section of Countries and Regions), within which participants from abroad competed, and the main PQ prize – the Golden Triga – was awarded for the overall contextual, architectural, and conceptual aspects of an exposition; and (2) the Czechoslovak Section, where Czech and Slovak designers exhibited their works and which the jury judged separately. The Thematic Section, within which individual artists competed against each other, compiled comprehensive materials about the staging themes used for specifically defined works, thus making it possible to compare the approaches taken by scenographers within the context of the theatre culture in different countries. The theme chosen for the first edition of PQ was *Performances of the Operas of W. A. Mozart*. The final competitive section – Theatre Architecture – provided space for exhibiting realized projects as well as conceptual ones, with stress placed on the innovative forms of shaping performance space and its individual components, experimental activities, traveling theatre, and open-air theatre. The three competitive sections were supplemented with the non-competitive exhibition of São Paulo Biennial Laureates.



Jean-Denis Mades (France), Golden Triga
Jean Anouilh: Becket, Théâtre Montparnasse, 1966



Andrzej Majewski (Poland), Gold Medal – Costume
Igor Stravinsky: Orpheus, Opera Warszawa, 1963



Yves Faliheur (France), Golden Triga
William Shakespeare: The Merry Wives of Windsor,
Théâtre de l'Alliance Françoise 1962



Karl von Appen (German Democratic Republic),
Gold Medal – Scenography
William Shakespeare – Bertolt Brecht: Coriolanus,
Berliner Ensemble, 1959



National Day of Romania



The non-competitive, honorary hall was devoted to the Czechoslovak laureates of the international art Biennial in Sao Paolo, Brazil

Two additional programs completed the PQ '67 schedule. The most important accompanying event was a four-day international symposium in which 130 delegates from 24 countries participated. It had two main themes: *Collaboration Between the Director and the Performance Designer* and *The Influence of New Dramas on the Development of the Theatre Stage/Building*. From the very first edition of PQ, the event known as "National Days", during which the individual curators had the chance to present their country's own expositions and theatre culture, enjoyed great popularity.

As the organizer of the Prague Quadrennial, The Ministry of Culture charged the Arts and Theatre Insitute with the realization of the event. Invitations to participate in PQ were sent out diplomatically through the Ministry of Foreign Affairs and via the country's embassies. Given the bureaucratic demands of this official form of communication, information was also disseminated using the network of national centers of the International Theatre Institute (ITI), making PQ an important cultural event on the UNESCO program calendar. Additionally, OISTT, the International Organization of Scenographers and Theatre Technicians (which was later expanded to also include theatre architects), was closely linked with PQ from the very beginning – its founding meeting was held in Prague in 1968, one year after the first Prague Quadrennial.



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September 22 – October 15, 1967

Brussels Pavilion and Wallenstein Riding Hall, Prague

General Commissioner Eva Soukupová

Participating countries

Argentina, Australia, Brazil, Bulgaria, Czechoslovakia, Finland, France, Italy, Japan, Yugoslavia, Canada, Mexico, the German Democratic Republic, Netherlands, Poland, Austria, Federal Republic of Germany, Soviet Union, Switzerland, Tunisia

Statistics

Number of participating countries: 20
 The number of exhibiting artists: 327
 Number of exhibiting Czech and Slovak designers: 28
 Number of visitors: approx. 13,000 people

Jury

Radu Beligan (RO), Paul-Louis Mignon (FR, jury foreman), Vito Pandolfi (IT), Militsa Nikolaevna Pozharskaya (SU), Josef Svoboda (CS), Beatriz Veiga (BR), Ladislav Vychodil (CS)

Prizes Awarded

National Section

Golden Triga

France – for its exposition as a whole and for the inventive installation of works by stage and costume designers and theatre architects

Gold Medal – Scenography

Karl von Appen (GDR) – for his scenographic work at the Berliner Ensemble

Joseph Sumbatashvili (SU) – for the stage for Tolstoy's *The Death of Ivan the Terrible*

Silver Medal – Scenography

not awarded

Gold Medal – Costume

Andrzej Majewski (PL) – for costumes for Stravinsky's opera *Orpheus*

Silver Medal – Costume

not awarded

Thematic Section

Performances of Operas by W. A. Mozart

no medal awarded

Theatre Architecture

Gold Medal

Fabio Penteado (BR) – for a theatre in Campinas

Czechoslovak Section

Gold Medal – Scenography

Vladimír Nývlt

Silver Medal – Scenography

Pavol M. Gábor, Luboš Hrůza, Vladimír Suchánek

Gold Medal – Costume

Ludmila Purkyňová – for the collection of exhibited costume designs

Silver Medal – Costume

Zdeněk Seydl

The jury unanimously recognized the entire Czechoslovak exhibition for its artistic richness and diversity.





The Brussels Pavilion, site of the first four Prague Quadrennials



Gerhard Heinemann accepts the Golden Triga for the German Democratic Republic

Exhibitors from twenty-six countries participated in PQ '71. One of the topics that arose at that time, and which continues to accompany the Prague Quadrennial today, was outlined by Dr. Vladimír Jindra, one of the co-authors of the PQ concept and a key figure of its first edition, in his evaluation, when he wrote:
"PQ has shown that scenography has specific special requirements for its installation. It should not be exhibited in gallery style, as this does not correspond with the essence of scenography. A 'theatre environment' should be created for its exhibits. Indeed, several of the expositions at this PQ have already tried to achieve this, and, it is to be expected that this is the direction in which the exhibition will continue to develop even in the future."



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June 8 – June 27, 1971 Brussels Pavilion and the Left Wing of the Julius Fučík Park of Culture and Leisure (PKOJF) Congress Hall, Prague

General Commissioner Eva Soukupová

Participating countries
Austria, Belgium, Brazil, Bulgaria, Canada, Cuba, Czechoslovakia, Federal Republic of Germany, Finland, France, German Democratic Republic, Hungary, Italy, Japan, Mexico, Norway, Poland, Romania, Spain, Sweden, Switzerland, United Kingdom, Uruguay, Soviet Union, Venezuela, Yugoslavia

Statistics
Number of participating countries: 26
Number of exhibiting artists: 558
Number of exhibiting Czech and Slovak designers: 59
Number of visitors: more then 12,000 people

International Jury
Denis Bablet (FR), Saulo Benavente (AR), Margret Diettrichová (AT), Militsa Nikolaevna Pozharskaya (SU, jury foreperson), Andreas Reinhardt (GDR), Agostinho Olavo Rodriguez (BR), Josef Svoboda (CS), Walter Unruh (FRG), Ladislav Vychodil (CS)

Prizes Awarded

National Section
Golden Triga
German Democratic Republic – with a view towards the works of Horst Sagert

Gold Medal (ex aequo)
Polish scenographers Jerzy Gurawski, Leokadia Serafinowicz, Józef Szajna, Zofia Werchowicz – with a view towards work on Shakespearean productions.

Gold Medal – Scenography
David Borovsky (SU)
Hélio Eichbauer (BR)
Michel Raffaelli (FR)

Silver Medal – Scenography
not awarded

Gold Medal – Costume
Gunilla Palmstierna-Weiss (SE)

Thematic Section
Productions of dramas by William Shakespeare
medal not awarded

Theatre Architecture
Gold Medal
not awarded

Silver Medal
Pierre and Anne-Marie Simon (CH) – for the Integrated Theater project

Honorary certificates
architecture exhibitions from Finland, France and the Soviet Union
Honorable mention
national exhibitions from Japan and the Federal Republic of Germany.
Individuals: Jorge Carrozzino (UY), Carmen Prieto (UY), Susanne Sommer (AT), Juha Lukkala (FI)

Czechoslovak Section
Gold Medal – Scenography
Oldřich Šimáček

Silver Medal – Scenography
Štefan Hudák

Gold Medal – Costume
Helena Bezáková

Silver Medal – Costume
Adolf Wenig



The preparations for the Prague Quadrennial in 1975 also faced challenges. A typical manifestation of “socialist planning”, specifically the inability to coordinate multiple events, threatened the very existence of the exhibition. Just after the agreed June 1975 date for PQ was published, it was announced that the Congress Palace (now the Industrial Palace) would be undergoing renovations during the planned PQ timeframe. A new, less suitable date for the end of September and start of October was planned. After the corrected information about the timeframe was distributed, it came to light that celebrations marking the thirtieth anniversary of the liberation of Czechoslovakia by the Red Army was going to be held in 1975. This “high priority” event shifted the renovation of the Congress Palace to the fall, and also occupied the entire Brussels Pavilion, so that PQ once again lost its venue. The highly impractical final solution was to hold PQ at the end of the year, so that the exhibition of Czech and Slovak stage designers was opened in the Wallenstein Riding Hall on December 22, and the international parts of the exhibition (the National Exposition Section and the Theatre Architecture Section) were not opened in the Brussels Pavilion until January 7, 1976.

A new feature of PQ was the exhibition organized by schools of stage design, which was held in the Center for Folk Art Production (ÚLUV) Exhibition Hall on Národní třída in the center of Prague. For the third edition of PQ, this exhibition replaced the Thematic Section, as the initially published theme of *The Dramatic Works of Nikolai Vasilievich Gogol* had not received a very favorable reception amongst the national curators. However, the organizers reacted flexibly, and rather than having only a weak section, gave the space to schools whose works generated lively interest on the scenography scene. The theme of that year’s OISTT International Congress was linked to this section of PQ and included a highly acclaimed symposium devoted to the teaching of scenography. The participants had the opportunity to compare the educational systems and practices used in schools from just about the entire world: there were contributions from East as well as West Germany, the United States, Belgium, Poland, and Czechoslovakia. Several of the contributions stressed the need for specialized education for theatre technicians, as this was necessary to properly manage and use the options offered by the constantly developing technical equipment found in theatres. Another topic that was repeated in several contributions concerned the teaching of theatre architecture. This gave birth to the idea of an international theatre architectural competition organized by OISTT.

In addition to the sections published in the exhibition statutes, prizes were also awarded to three fresh publications devoted to the field in the improvised section of Scenography Theory and Critique. The need to reflect and document scenography developed into a proposal to establish a documentary center in Prague, which was prepared by a group of foreign experts and submitted to the Arts and Theatre Institute for evaluation. Although the proposal was never realized, it at least served as the impetus for deciding that at least one of the competitive sections should also be devoted to scenography publications during future editions of PQ.



Shigeo Kawamori (Japan), Gold medal – Costume, Maxim Gorky: The Lower Depths, Toyoko Theatre, 1975



Andris Freibergs (Soviet Union), Golden Triga
Arijs Geikins: Legend of Kapuo, Paegle Valmier Drama Theatre, 1974



School section – Great Britain



Installation PQ 75



Ralph Koltai (Great Britain), Gold medal – scenography
Peter Maxwell Davies: Taverner, Royal Opera House Covent Garden London, 1972

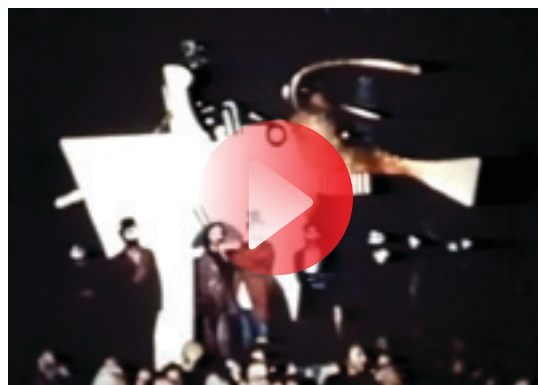


John Bury (Great Britain) accepts the Gold Medal for Scenography



ITI President Radu Beligan (Romania) at the opening ceremony of PQ 75 at the Brussels Pavilion

A diplomatic rift, which almost led to some countries cancelling their participation in PQ, resulted from the desire of Israel's OISTT center to send their own national exposition. The diplomatic relations between Czechoslovakia and Israel had diminished at the start of the 1950s, and, after the Six-Day War in 1967, the Communist government broke off all ties with Israel. The Ministry of Culture had reserved the right to invite only those countries with whom the Czechoslovak Socialist Republic had diplomatic relations. The official justification was that Israel had submitted its application to participate in PQ too late.



[Links](#)
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[Bibliography](#)
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December 22, 1975 – January 28, 1976

Brussels Pavilion, Wallenstein Riding Hall and the Center for Folk Art Production (ÚLUV)
 Exhibition Hall, Prague

General Commissioner Eva Soukupová

Participating countries

Austria, Belgium, Brazil, Bulgaria, Canada, Cuba, Czechoslovakia, Denmark, Federal Republic of Germany, Finland, France, German Democratic Republic, Hungary, Italy, Japan, Mexico, Netherlands, Norway, Poland, Romania, Spain, Sweden, Switzerland, United Kingdom, Uruguay, USA, Soviet Union, Yugoslavia

Statistics

Number of exhibiting countries: 28

The number of exhibiting artists: 774

The number of exhibiting Czech and Slovak designers: 55

Number of visitors: not known

International Jury

Eric Alexander (NL), Denis Bablet (FR), Radu Beligan (RO), Joshiki Hamamoto (JP), Walter Huneke (FRG), Otto Kähler (GDR), Militsa Nikolaevna Pozharskaya (SU, jury foreperson), Agostinho Olavo-Rodrigues (BR), Josef Svoboda (CS), Ferenc Vajda (HU), Ladislav Vychodil (CS)

Prizes Awarded

National Section

Golden Triga

Soviet Union for the work of Eduard Kochergin, David Borovsky, Valery Levental, Enar Stenberg and Vladimir Makushenko

Gold Medal – Scenography

John Bury, Ralph Koltai and Timothy O'Brian (UK)

Silver Medal – Scenography

Studio Skarabee (NL) – for its valuable experimental work
Théâtre du Soleil (FR) – for collective scenographic research from the perspective of folk theatre

The Belgian exhibition – for the high level of quality of the exhibited works

Nicolas Suba (CH) – for the original use of the cathedral space

Roberto Francia (IT) – for his scenography for Shakespeare's Hamlet

Gold Medal – Costume

Shiego Kawamori (JP)

Silver Medal – Costume

Judit Schäffer (HU)

The PQ committee gave honorable mention to the exhibition from Canada

Theatre Architecture

Gold Medal

France – for the large number of solutions to the variability of theatre space

Silver Medal

Soviet Union – for designs for various theatre spaces within one single theatre compound

Thematic Section

Scenographic schools

no awards presented

Special Section

Criticism and the theory of scenography

Gold Medal

Denis Bablet (FR) – for "Les Revolutions sceniques du XXe siècle"

Silver Medal

Friedrich Dieckman (GDR) – for "Karl von Appens Buhnenbilder am Berliner Ensemble"

Honorable Mention

René Hainaux (BE) – for "Spectacle 70-75"

Czechoslovak Section

Gold Medal – Scenography

Jozef Ciller

Silver Medal – Scenography

Květoslav Bubeník

Gold Medal – Costume

Jarmila Konečná

Honorable Mention – Costume

Josef Jelínek



79

The policies of the ruling Communist Party in Czechoslovakia continued to have a negative impact on the Prague Quadrennial in 1979. The harsh repressive measures against those who organized and signed the *Charter 77 Declaration* (a manifest demanding that civil and human rights be respected in Czechoslovakia) as well as their family members, drew the attention of foreign media and civic initiatives, including, amongst others, Amnesty International. As a result, Swedish artists cancelled their participation in PQ and other countries were considering the same move. The situation from the previous edition of the exhibition, when the applications of those countries with whom Czechoslovakia did not have diplomatic relations were refused, also repeated itself (in this case, Israel, South Korea, the Republic of South Africa, Nigeria, and some other African countries); this situation lasted until the demise of the Communist regime in 1989.

This edition of PQ retained its traditional organization of individual sections. Initially, the Thematic Section was intended to be dedicated to the scenography for Leoš Janáček's operas. However, at that time his operas were not that frequently performed around the world, and, in addition, Czech directors and scenographers were involved in those productions that were staged. The new theme that was chosen was *Scenography for Puppet Theatres*, which corresponded with the fact that UNESCO had declared 1979 as the International Year of the Child, as well as with the celebration of the fiftieth anniversary of the International Puppetry Association (UNIMA). Because of budget limitations, the Thematic Section was not presented separately; instead, it was included as a part of each national exposition. During this edition, the Schools of Stage Design Section had its own pavilion, which provided sufficient space for original installations and, at the same time, ensured direct contact with the main part of the exhibition in the Brussels Pavilion. In addition to the main National Stage and Costume Design Section, this also included the Theatre Architecture Section. As in previous years, the separate Czechoslovak exposition, comprising the work of 81 scenographers and 14 puppet designers, was housed in the Wallenstein Riding Hall.

PQ continued to host range of programming in addition to the three main sections. In connection with the focus on puppetry, there was a nationwide exhibition of professional puppet theatres, which provided Czechoslovak puppetry with the opportunity to present itself to a greater extent to the international public. The exhibited displays were also used by a three-day seminar about theatre techniques. An important part of PQ '79 was the exhibition of works by the laureates from the first edition of the OISTT's international theatre architectural competition. The jury awarded prizes to 38 of the 806 submitted projects in the competition organized by the Belgian OISTT center. The OISTT Congress as well as an international symposium on the mutual influences of contemporary fine art and scenography were both held during PQ.



Jenifer Carey (Great Britain), Golden Triga Puppets



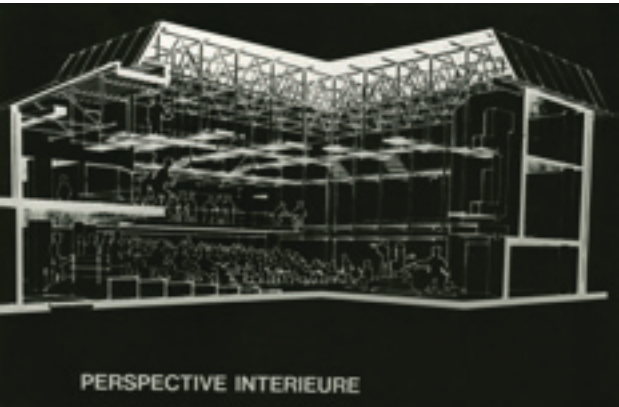
Horst Sagert (German Democratic Republic),
Gold medal – Scenography
Euripides: Medea, Deutsches Theater Berlin, 1977



Horst Sagert (German Democratic Republic),
Gold medal – Scenography
Lope de Vega: The Life and Death of King Bamba,
Deutsches Theater Berlin, 1972



Teimuraz Ninua (Soviet Union), Gold medal – Costume
Alexey Tolstoy: The Golden Key, Theatre of Young
Audiences Tbilisi, 1977



« Jean Potvin
(Belgium), Gold
medal – Architecture
Theatre universitaire
Jean Vilar Louvain

» Adam Kilian
(Poland) – Puppets,
Gold medal
– Thematic section



« John Burry (Great Britain), Golden Triga
John Galsworthy: Strife, National Theatre London, 1978



Exhibition in the entrance hall to the Brussels Pavilion at PQ 75



Theatre Institute director **Eva Soukupová** opens PQ 79

A major change from previous editions of PQ was how the event was promoted. A Promotional Committee was established, which, in a timely and focused manner, prepared supporting documents and other materials, and communicated with the media. An agreement was successfully reached with Czechoslovak television and radio as well as with film studios. The filmed materials were provided to foreign television companies and, in some cases, they were allowed to film the exhibits and accompanying events. The promotional activities were also targeted at art universities and general secondary schools. PQ was also mentioned in travel agencies promoting Prague to tourists abroad.



Links

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[Bibliography](#)

[Catalogue \(download PDF\)](#)

June 1 – July 1, 1979
Wallenstein Riding Hall, Brussels Pavilion and the Julius Fučík Park of Culture and Leisure (PKOJF) Pergola, Prague

General Commissioner Eva Soukupová

Participating countries

Austria, Belgium, Brazil, Bulgaria, Canada, Czechoslovakia, Denmark, Egypt, federal republic of Germany, Finland, France, German Democratic Republic, Hungary, Italy, Japan, Netherlands, Norway, Poland, Portugal, Romania, Spain, Switzerland, United Kingdom, USA, Uruguay, Soviet Union, Yugoslavia

Statistics

Number of participating countries: 27
Number of exhibiting artists: 705
Number of exhibiting Czech and Slovak scenographers: 109
Number of visitors: 30,283 people

Jury

Denis Bablet (FR), Helmut Grosser (FRG), Henryk Jurkowski (PL), Otto Kähler (GDR), Paul Mignot (BE), George Paro (YU), Militsa Nikolaevna Pozharskaya (SU, jury foreperson), Agostinho Olavo Rodriguez (BR), Joel Rubin (USA), Josef Svoboda (CS), Ladislav Vychodil (CS)

Prizes Awarded

National Section

Golden Triga

United Kingdom – for the high artistic standard of the entire exposition

Gold Medal – Scenography

Horst Sagert (GDR)

Silver Medal – Scenography

Eduard Kochergin (SU)
Paul van den Berg (NL)

Gold Medal – Costume

Teimuraz Ninua (SU)

The international jury awarded a special silver medal to the exhibition from the Federal Republic of Germany for the inventive search for new expressive forms in scenography.

Thematic Section

Puppetry

Gold Medal

Poland exhibition

Silver Medal

Ivan Koós (HU)
František Víték (CS)

Theatre Architecture

Gold Medal

Belgium

Silver Medal

Federal Republic of Germany

Czechoslovak Section

Gold Medal – Scenography

not awarded

Silver Medal – Scenography

Vladimír Suchánek
Jan Vančura

Gold Medal – Costume

Margita Polónyová

Silver Medal – Costume

Stanislava Vaníčková

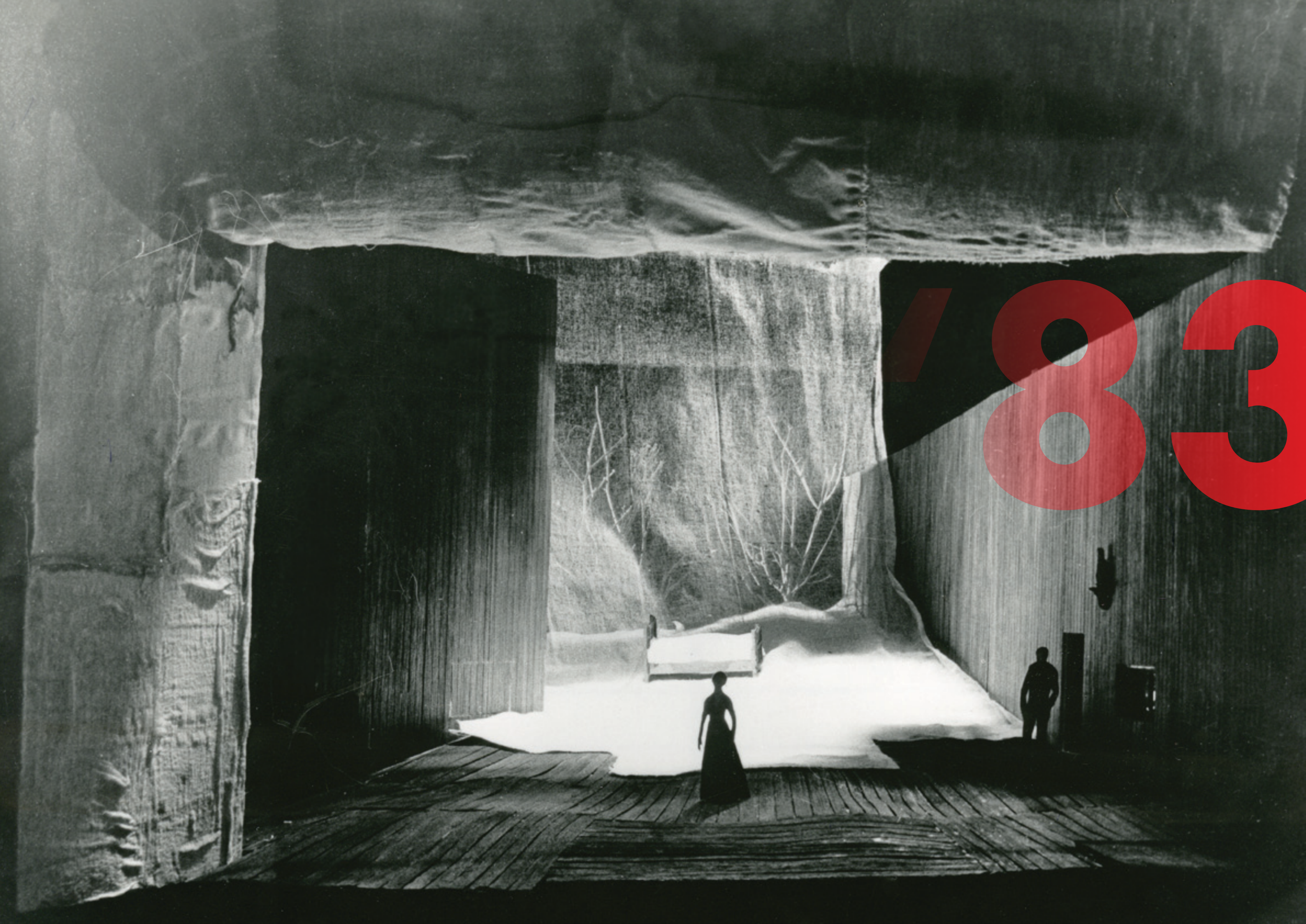
Honorary diplomas

Netherlands – for the overall concept and realization of its exhibition

Belgium – for a collection of theatre posters

Italy – for a collection of posters from puppet theatres

The jury awarded special recognition to Switzerland – for a presentation of the work of Adolphe Apia, a leading pioneer of modern scenography.



At the start of the 1980s, the traditional venue of the Prague Quadrennial – the Brussels Pavilion – was in such poor technical condition that it was impossible to rely on its being used for the exhibition. For the next several editions of PQ, the main venue became the Industrial (at that time, Congress) Palace in the Prague Exhibition Grounds. The Industrial Palace was built in 1891 as a part of the renovation of the entire premises in preparation for the General Land Centennial Exhibition. In its main spaces, it offered almost 10,000 square meters of exhibition space. However, at the time that PQ '83 was held, the central hall was being rebuilt and so it was not possible to use all of the exhibition space. In addition, the issue of a temporary entrance to the building had to be resolved, as well as how to connect the two wings of the Palace.

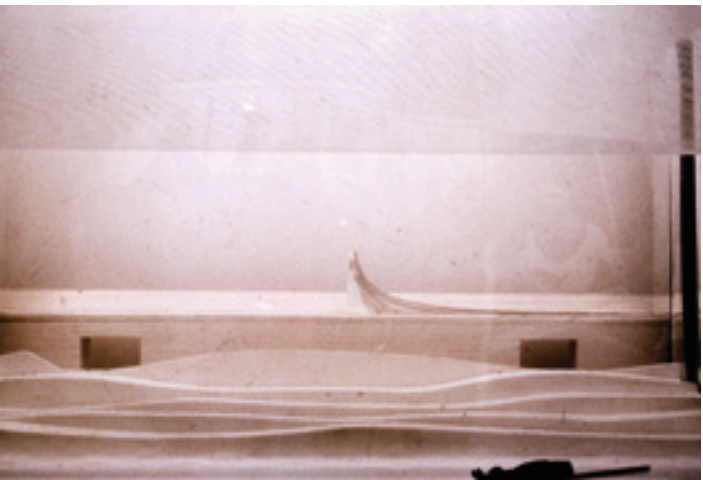
The exhibition was structured in the same way as previously, and separated into the Stage and Costume Design Section (the so-called National Exposition Section), the Thematic Section (the theme for PQ '83 was *Czech and Slovak Musical Dramas*), the Architecture Section, and the non-competitive Schools of Stage Design Section. Although during this edition of PQ the space provided to the schools was limited and so they were not able to present their work in the most ideal way, there was an increase in the interest of students to personally participate in PQ and accompanying events, including the program prepared for them by the Theatre Faculty of the Academy of Performing Arts in Prague (DAMU) in collaboration with the OISTT Education Committee.

As a part of the ongoing quest to find ways in which to give the exhibition a more dynamic, theatrical structure, this edition included the first attempt to present an installation that was more innovative and performative. Specifically, the Danish exposition *Space in Action* emphasized a unique perspective of the visual aspects of theatre, and the actors from the independent Fønix Theatre used their motional creations to demonstrate the process of how theatre performance is created and its final version.

Even this edition of PQ was affected by the political powers in a way that is hard to imagine today. The international jury, headed by the Russian theatrologist Militsa Nikolaevna Pozharskaya, unanimously awarded the Golden Triga to the West German exposition. The leadership of the Communist Party did not agree with awarding the main prize to representatives of a capitalist foreign country and instructed the Ministry of Culture to overturn the decision. This led to intense pressure exerted on the jury chairperson and on the Czech members of the jury (the scenographers Josef Svoboda and Ladislav Vychodil), as well as on the PQ General Commissioner Eva Soukupová, who was also the director of the Arts and Theatre Institute at the time. The Soviet Embassy in Prague also tried to pressure Pozharskaya. All of the professionals dragged into the affair threatened to resign.



Jürgen Dreier (Federal Republic of Germany) – Golden Triga
Leoš Janáček: Katya Kabanova, Staatstheater Darmstadt



André Acquart (France), Gold medal – Scenography
Jean-Yves Daniel-Lesur – Jean Giraudoux: Ondine, Théâtre des Champs-Élysées, 1982



David Short (Great Britain), Gold medal – Costume
E. Williams: The Corn is Green, Royal Exchange Manchester, 1981



« View into the exposition



School section – The Netherlands



Shigeo Okajima (Japan) accepts the Silver Medal for Costume Design



Pentti Piha (Finland), Gold medal – Architecture
Intimteatteri Helsinki

If this had occurred, the entire matter would have been publicized and resulted in an international scandal. The situation was ultimately resolved by the Ministry of Foreign Affairs, which declared that the granting of the highest award to West Germany was, within the context of contemporary developments in the CSSR’s foreign policy, an unambiguously positive move.

The accompanying program included the by-now traditional events held during every edition of PQ: the OISTT symposium had the theme of *The Theatre of Today and Tomorrow*, there was the exhibition and naming of the laureates of the second occurrence of the OISTT architectural competition, an exhibition of theatre technology organized in connection with a seminar for the technicians working in Czech and Slovak theatres, an exhibition of photographs and film screenings of the documentaries made by Denis Bablet about the works of Josef Svoboda, and of course the National Expositions Days took place as in previous editions. An exceptional endeavor was the architectural presentation made by Italy, whose exposition was devoted to the renovation of seventy-two historical theatre buildings in the Emilia-Romagna Region. Although it was not intended to be a part of the competition, it was awarded a special silver medal by the jury.



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June 13 – July 3, 1983
Julius Fučík Park of Culture and Leisure (PKOJF) Congress Hall: Left and Right Wings, and the Gallery in the Right Wing, Prague

General Commissioner Eva Soukupová

Participating countries

Australia, Austria, Belgium, Bulgaria, Canada, Cuba, Czechoslovakia, Denmark, Egypt, Federal Republic of Germany, Finland, France, German Democratic Republic, Hungary, Italy, Japan, Netherlands, New Zealand, Philippines, Poland, Romania, Sweden, Switzerland, United Kingdom, USA, Soviet Union, Vietnam, Yugoslavia

Jury

Jarka M. Burian (USA), Heinz Bruno Gallée (AT), Helmut Gresser (FRG), Otto Kähler (GDR), Kotaro Maki (JP), Paul Mignot (BE), Rose-Marie Moudoues (FR), Nils Gunnar Nilsson (SE), Georges Paro (YU), Militsa Nikolaevna Pozharskaya (SU, jury foreperson), Agostinho Olavo Rodriguez (BR), Zenobiusz Strzelecki (PL), Josef Svoboda (CS), Ladislav Vychodil (CS)

Statistics

Number of participating countries: 28
Number of exhibiting artists: 766
Number of Czech and Slovak stage and costume designers exhibiting: 27
Number of visitors: approx. 13,000 people

Prizes Awarded

National Section

Golden Triga

Federal Republic of Germany – for productions of and scenographies for the operas of Leoš Janáček

Gold Medal – Scenography

André Acquart (FR)

Silver Medal – Scenography

Maurizio Baló (Italy) – for his stage design for Berlioz’s *The Damnation of Faust*

Shigeo Okajima (Japan) – for his scenography for the plays of Bertolt Brecht

Drago Turina (Yugoslavia) – for a state design for Šnajder’s *Croatian Faust*

Gold Medal – Costume

David Short (UK)

Silver Medal – Costume

Volker Pfüller (GDR)

Thematic Section

Scenography for the musical dramas of Czech and Slovak authors

Gold Medal

Marco Arturo Marelli (FRG) – for the stage design for Janáček’s *Jenůfa* at the theatre in Frankfurt am Main

Silver Medal

Maria Björnson (UK) – for her scenography of Janáček’s operas

Zbyněk Kolář (CS) – for his scenography of contemporary Czechoslovak operas

Theatre Architecture

Gold Medal

Finland – with a view towards Pentti Piha project for Helsinki’s Intimteatteri

Silver Medal

France – with a view towards the projects of Bernard Guillaumot

Italy – for an exposition showing the exemplary restoration of historical theatre buildings

Czechoslovak Section

Gold Medal – Scenography

Jozef Ciller

Silver Medal – Scenography

Tomáš Berka

Jan Vančura

Gold Medal – Costume

Josef Jelínek

Silver Medal – Costume

Alexander Barbaj

Honorable mention

Young Soviet scenographers, Kaoru Kanamori (JP), Roy Robitschek (CA), Georgie C. Izenour (USA), Paul Mignot (BE), Ralf Åke Forsström (FI), Creative team of Laterna Magika (CS), exhibitions from German Democratic Republic, Denmark, Netherlands, Poland, Japan, Philippines, Australia, Canada and Vietnam

The jury recommended giving recognition to all schools.

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Прощай, родина, куда не поедешь
не забуду тебя, родина!
Спасибо тебе, родина, за все, что ты
для меня сделала!
Прощай, родина, до свидания!

Всего! Милости не надо!

Прощай, родина, куда не поедешь
не забуду тебя, родина!
Спасибо тебе, родина, за все, что ты
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для меня сделала!
Прощай, родина, до свидания!



Prague Quadrennial '87
International Exhibition of Stage Design
and Theatre Architecture

The 1987 edition of the Prague Quadrennial retained its established structure. In this year, the Thematic Section was devoted to productions of plays by Anton Pavlovich Chekov. The Architecture Section included designs for theatre buildings of the future as well as solutions for new stage spaces and the adaptation and renovation of historical theatres. Twenty schools from sixteen countries participated in the Schools of Stage Design Section. One part of the exhibits in this section was focused on the results of learning and creation; the other, more on the teaching process. Once again, the number of participating countries grew, and more interest was shown by some Asian countries, namely Vietnam, Cambodia, and Laos. The Czech organizers helped with paying for the transport of their exhibits and also waived the relevant fees.

The PQ '87 exhibits included projects from the by-now traditional architectural competition, which, for this edition of PQ, was organized by the Dutch OISTAT center. The published theme of *Playhouse in Amsterdam* required the competing participants to submit a solution for a specific location, with precise requirements for the size of the building, the stage, the auditorium, and the technical facilities. The OISTAT symposium focused on the very current topic of *Electronics and Computer Technology: A Help or a Hindrance in Artistic Theatre Work?* In addition, the Theatre Faculty of the Academy of Performing Arts in Prague (DAMU) prepared a special program for teachers and students of schools of stage design. Directly as a part of the theatrical school exposition, a seminar was held during which the exhibitors introduced their exhibits and provided information about the teaching system. The following days included a teachers' discussion on the topic of *The Specifics of Scenography as a Part of a Dramatic Work*, with an associated excursion to Bratislava, where the Theatre Faculty of the Academy of Performing Arts (VŠMU) organized a seminar entitled *Educating Scenographers*. The PQ program was also enlivened by several smaller exhibitions, such as the two held in the National Theatre's workshops (which acquainted visitors with the process of creating theatre scenery), and a few in that took place in the foyers of some of Prague's theatres. The Czech branch of the International Association of Theatre for Children and Young People (ASSITEJ) organized an international seminar on the topic of *The Main Tasks and Issues of Contemporary Theatre for Children and Young People and Its Creative Presentation*. Other non-governmental theatre organizations had their own programs, as did the International Association of Theatre Critics (IACT) and the International Puppetry Association UNIMA.

There was a significant increase in the program of live performances – during PQ '87 there was a show put on by studio theatres under the title of *Parallels of the Quadrennial* and the motto *Scenographically Inspiring Productions*. This gave highly progressive theatre ensembles such as, to name but a few, Divadlo na provázku (Theatre on a String), the HaDivadlo, Studio Ypsilon, and the Divadlo Drak, the opportunity to present themselves to the international public.



Exhibition of USA, Golden Triga



Werner Strub (Switzerland) – Special award for masks
Carlo Gozzi – B. Besson: The Green Bird, Comédie de Geneve, 1982



« David Borovsky (Soviet Union), Gold medal – Thematic section
Anton Pavlovich Chekhov: Ivanov, Moscow Art Theatre, 1977



Liisi Tandefelt (Finland), Gold medal – Costume
Frederich Loewe – Akan Jay Lerner: My Fair Lady, Tampereen Työväen Teatteri, 1985



Yannis Kokkos (France), Gold medal – Scenography
Sophocles: Elektra, Théâtre National de Chaillot Paris, 1985

Czechoslovak section



Josef Svoboda accepts the Gold Medal for Scenography



Board of OISTAT international symposium: Helmut Grosser, prezident OISTAT (FRG), Kensuko Mori (Japan), Serge Desarges (France), Bran Ferren (USA)



PQ awards ceremony in Wallenstein Palace



Prague, June 8 – 28, 1987

Julius Fučík Park of Culture and Leisure (PKOJF) Congress Hall

General Commissioner: Eva Soukupová

Participating countries

Austria, Belgium, Brazil, Bulgaria, Cambodia, Canada, China, Cuba, Czechoslovakia, Denmark, Egypt, Federal Republic of Germany, Finland, France, German Democratic Republic, Hungary, Iceland, Italy, Japan, Laos, Netherlands, New Zealand, Poland, Romania, Spain-Catalonia, Sweden, Switzerland, United Kingdom, USA, Soviet Union, Vietnam, Yugoslavia

Statistics

Number of participating countries: 32

Number of exhibiting artists: 754

Number of exhibiting Czech and Slovak artists: 52

Number of Visitors: more then 40,000 people

Jury

John Bury (UK), Chavdar Dobrev (BG), Heinz Bruno Gallée (AT), Helmut Grosser (FRG), Marjatta Jaattinen (FI), Otto Kähler (GDR), Adam Kilian (PL), Chris Lievaart (NL), Rose-Marie Moudoues (FR), Hachiro Nakajima (JP), George Paro (YU), Militsa Nikolaevna Pozharskaya (SU, jury foreperson), Agostinho Olavo Rodriguez (BR), Joel Rubin (USA), Judith Schäffer (HU), Josef Svoboda (CS), Ladislav Vychodil (CS)

Prizes Awarded

National Sections

Golden Triga

United States of America – for best exhibition

Gold Medal – Scenography

Yannis Kokkos (FR) – for his scenographic work, in particular his design for Sophocles' *Electra*

Silver Medal – Scenography

Ralph Koltai (UK) – for the stage design for Shakespeare's *Othello*

Gold Medal – Costume

Liisi Tandfelt (FI) – for costumes for *My Fair Lady*

Silver Medal – Costume

Emmanuel Peduzzi, Jacques Schmidt (FR) – for costumes for Aristophanes' *The Birds*

Thematic Section

Productions of plays by Anton Chekhov

Gold Medal

Soviet Union

Silver Medal

Federal Republic of Germany

Theatre architecture

Gold Medal

German Democratic Republic

Silver Medal

Bulgaria – for the children's theatre project *Flag of Peace* in Kyustendil

Sweden – for the project by the Norrbotten Theatre in Luleå

Czechoslovak exposition

Gold Medal – Scenography

Josef Svoboda, Ladislav Vychodil

Silver Medal – Scenography

Jozef Ciller

Gold Medal – Costume

not awarded

Silver Medal – Costume

Helena Bezáková

Honorary diplomas

exhibitions from **Brazil, Bulgaria, China, France, Cambodia , Cuba, Vietnam**

Special awards

Werner Strub (CH) – for artistic masks.

OISTAT awards in the Scenographic Schools Section

Mozarteum, Salzburg (AT)

Latvian Academy of Fine Arts, Riga (SU)

OISTAT diploma

Jan van Eyck Academy, Maastricht (NL) – for its original presentation.

Links

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The 1991 edition of the Prague Quadrennial was held in an entirely new social and political atmosphere. In November 1989, the Velvet Revolution took place in Czechoslovakia – the Communist regime was non-violently overthrown and, after forty years of Communist rule, democracy was reinstated in the country. University students played a critical role in instigating the events of that November, and their initiative was immediately supported and adopted by theatre people, whose popularity and credibility was an important instrument for communicating with the public. It was not by chance that many individuals from the theatrical world took on important functions after the revolution. The post of Minister of Culture was held by theatre historian Milan Lukeš, who was followed by the dramatist Milan Uhde, and the playwright Václav Havel became the President of the Republic. Nevertheless, the change in regime introduced uncertainty and confusion as far as the preparations for PQ were concerned. After the fall of the Communist government, there were personnel changes in many key positions, and the composition of the PQ preparatory team was also modified. In 1990, Eva Soukupová was removed from her position as the PQ General Commissioner and the scenographer Jaroslav Malina was named as her replacement. In 1991, Soukupová also resigned from her post as the OISTAT Secretary General and Ota Ornest took over this function. The PQ Committee, which included a large number of professionals and theatre practitioners, was also completely transformed. Additional problems with the realization of PQ arose with the shift from a managed to a market economy. New economic principles, new approaches to ownership rights, the ability to set prices, and other changes, significantly affected the cost of renting exhibition spaces, accommodations, and, in general, all other services. Companies with whom agreements had been signed prior to the Velvet Revolution for producing exhibits were closed, and tenders for new suppliers had to be quickly organized.

The Prague Quadrennial once again encountered a critical problem with exhibition space in 1991. The Industrial Palace, thanks to its location and adequate exhibition space, had proved to be ideal during the past two editions and was booked for June 1991 for PQ; however, it could ultimately not be used. The whole of the Exhibition Grounds was rented out for the first six months of the year for the Universal Czechoslovak Exhibition, which was organized to celebrate the 100th anniversary of the General Land Exhibition – the event for which the Exhibition Grounds, including the Industrial Palace, had originally been built in 1891. A number of the issues were actively solved by Helena Albertová, who was the new director of the Arts and Theatre Institute, as well as a member of the PQ Council, and who had abundant practical experience from previous editions of PQ, for which she had been in charge of production. It was thanks to her involvement that PQ was successfully realized in the alternative space of the Palace of Culture in Prague's Vyšehrad district, which had been built in the 1980s primarily as a venue for Communist Party events. Although this was a truly temporary solution – the PQ exhibits were located in the palace's expansive corridors and foyers and the Student Section was even situated in the underground garages – it was possible to manage the space architecturally and, in the end, PQ '91 was considered to be



Anthony McDonald (Great Britain), Goden Triga
William Shakespeare: As You Like It, Old Vic Theatre London, 1989



Jan Vančura (Czech and Slovak Federation), Gold medal – Thematic section
Wolfgang Amadeus Mozart: Magic Flute, Státní divadlo F. X. Šaldy Liberec, 1987



Miriam Grote Gansey (Netherlands), Gold medal – Scenography
Jean Racine: Andromaque, Haagse Comedie, 1987



From left: Pamela Howard, Ralph Koltai, an unidentified individual, Richard Hudson, and Timothy O'Brien accept the Golden Triga for Great Britain



View of the exhibition at the Palace of Culture

very interesting and the unusual location served to increase its appeal. However, the total exhibition space was smaller than originally planned, which was reflected in the sizes of the individual exhibits, and many technical limitations affected the implementation of PQ overall.

Once again, the exhibition was organized into four sections, with the only change being that the Czechoslovak exposition, which had previously always been presented and judged separately, was included with the other national expositions in the Stage and Costume Design Section, making it possible to directly compare it with the world's leading scenography. The Thematic Section was devoted to the operas of Wolfgang Amadeus Mozart on the occasion of the 200th anniversary of his death. The jury awarded the entire non-competitive Schools of Stage Design Section an honorable mention for its energy, creativity, and original approach.

As in the past, PQ '91 had a rich program of accompanying events. OISTAT organized a symposium with the title *Mozart in Contemporary Theatre*. The National Days took place not only within the context of the expositions, but often also in cultural centers or at the embassies of the individual countries. There were several associated exhibitions: the *Andrzej Majewski Exhibition* at the Polish Institute; exhibits of Hungarian and Slovak scenography prepared by the cultural centers of the respective countries; an exhibition prepared by students from the DAMU Department of Stage Design; a monographic exhibit devoted to the works of František Tröster; the *Salon of Czech Scenography*, and others. ASSITEJ organized an exhibition and associated seminar under the title of *The Creative Element as an Active Factor in Performances for Children*. An excursion to Slovakia, organized in conjunction with a seminar at the Academy of Performing Arts (VŠMU) in Bratislava about the teaching methodology for stage design and visits to several local theatres, aroused great interest among PQ's foreign guests.



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June 10 – 30, 1991 Palace of Culture, Prague

General Commissioner Jaroslav Malina

Participating countries

Australia, Austria, Belgium, Brazil, Bulgaria, Canada, China, Cyprus, Czech and Slovak Federal Republic, Denmark, Egypt, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, Italy, Israel, Japan, Netherlands, Norway, New Zealand, Poland, Portugal, Republic of Korea, Romania, Syria, Spain-Catalonia, Sweden, Switzerland, USA, Soviet Union, United Kingdom, Yugoslavia

Jury

Arnold Aronson (USA, jury foreman), Eric Alexander (NL), Marjatta Jaatinen (FI), Yannis Kokkos (FR), Iván Koós (HU), Jurij Kovalenko (SU), Marta Lacombe de Goes de Vasconcelos (BR), Miroslav Melena, (CSFR), Hachiro Nakajima (Japan), George Paro (Croatia), Jan Zavarský (CSFR)

Statistics

Number of participating countries: 36
 Number of participating artists and collectives: 706
 Number of visitors: not known

Prizes Awarded

National Section

Golden Triga

United Kingdom – for the high artistic value of the entire exposition

Honorable Mention

Spain-Catalonia – for a national exposition showing the spiritual vitality of Catalan theatre

Gold Medal – Scenography

Mirjam Grote-Gansey (NL) – for the depth and clarity of the multifaceted work on display

Silver Medal – Scenography

Alain Chambon (FR)

Roni Torén (IL)

Gold Medal – Costume

not awarded

Silver Medal – Costume

Vera Marzoto (IT)

Honorable Mention – Costume

Byoung Bok Lee (KR) – for the exhibited works

Thematic Sections

Productions of operas by W. A. Mozart

Gold Medal

Jan Vančura (CSFR) – for a set of designs for Mozart's operas
USA – for the excellent exposition "Mozart in America"

Honorable Mention

Poland – for an exposition of scenographies for the operas of W. A. Mozart

Theatre Architecture

Gold Medal

Manos Perrakis (GR) – for the Teatro Technes Karolos Koun, Athens

France – for an excellent presentation of contemporary theatre architecture

Silver Medal

not awarded

Honorable Mention

Jindřich Smetana, Jan Louda, Tomáš Kuklík, Zbyšek Stýblo (CSFR) – for the Spirála Theatre in Prague

Scenographic schools

Though not a competitive section, the jury awarded honorable mention to the section as a whole for its energy, creativity and fresh point of view.



During the preparations for the eighth edition of the Prague Quadrennial, some changes were made in how certain services were secured. The provision of accommodations, transport, promotion, and others, which were previously covered by the PQ team members could be partly or fully turned over to specialized agencies. This allowed the professionals to devote their time more actively to preparing the PQ contents. There were also some foreign experts and active participants from previous editions of PQ involved in preparing the concept, having met in 1992 during a two-day meeting to discuss the concept and contents of the upcoming edition. The meeting participants comprised Giorgio Ursini (Italy), Pamela Howard (Great Britain), Eric Alexander (Holland), Detlev Schneider (Germany), Maija Pekkanen (Finland), Ján Zavarský (Slovakia), and Joël Rubin (from the USA, who participated by correspondence). The meeting was led by Helena Albertová, who was the director of the Arts and Theatre Institute at that time and the General Commissioner for PQ '95. Other meeting attendees included the Art and Theatre Institute staff members who were involved in the preparations for PQ.

Although PQ '95 did retain its traditional sections (scenography, thematic, and architecture), they were combined and exhibited together within individual national expositions under the motto of *On a Quest for Performance Space*. This change had the aim of ensuring the implementation concept of PQ even in the event that sufficient exhibition space could not be ensured. The scenography schools' exhibition and the exhibition of scenographic publications (which replaced the Thematic Section in 1995) remained separate. A key change, which was necessary to ensure the future existence of PQ, was the introduction of a fee to be paid by those participating in the national expositions for exhibition space of more than 20 square meters.

Ultimately, PQ was able to use the entire space of the Industrial Palace – however, at the cost of having to move the exhibition dates. The Prague Autosalon, which was held in June, was given priority over the artistic exhibition. As a result, the timeframe for PQ had to be changed, and it ran later – from June 26 to July 16 – and this had a negative impact primarily on the number of visitors.

There was also a significant move forward as regards collaboration with UNESCO, which included PQ '95 amongst the events of the World Decade for Cultural Development, and also provided a grant that helped to publish the PQ Catalogue as well as to support the participation of less economically developed countries. The Prague Quadrennial was held under the auspices of the President of the Czech Republic – the playwright Václav Havel – who personally participated in the official opening and examined the entire exhibition with great interest.

Many events accompanied PQ '95. The most impressive was the exhibition organized in honor of scenographer Josef Svoboda's 75th birthday, and it dominated the central hall of the Industrial Palace. The topic of this year's regular OISTAT Congress was the thirtieth



José Carlos Serroni (Brazil), Golden Triga
J. Andrade: Path of Salvation, SESC-Anchieta Sao Paulo, 1993



Exhibition of Great Britain, Special gold medal



Architecture section – Czech exhibition, Silver medal



Czech exhibition in Thematic section
– Publications on scenography, Gold medal



✦ Exhibition of Germany, Gold medal – Scenography ✧





President of the Czech Republic **Václav Havel** with PQ general commissioner **Helen Albertová** at the opening of PQ 95

anniversary of its establishment. Additionally, this was the first time the International Association of Theatre Critics (IACT), which unites theatre critics from around the world, held a meeting during PQ. Their discussion on the topic of *Critique and the PQ* drew attention to the fact that reflections about scenography are missing in theatre reviews and that that, in this respect, PQ served as a good example. The symposium entitled *Scenography as the Intersecting Point Between the Theatre and the Fine Arts*, which was organized by the International Federation for Theatre Research (IFTR). The Association of Theatre for Children and Young People (ASSITEJ) held a symposium addressing the topic of *The House: A Non-Traditional Use of Performance Space*. There were also several other associated exhibitions prepared by Czech organizers during PQ (such as *The Theatre Costume in the Czech Lands*; *Czech Cubist Scenography*; and *Three Centuries of Theatre Architecture in Bohemia*), and also the cultural centers of participating countries, such as the *Krasimir Valkanov Exhibition* at the Bulgarian Cultural Center, the exhibition entitled *Teatrapy* prepared from the collections of the Centre for Polish Scenography in Katowice, and the exhibition *Forty Years of British Theatre Architecture* that was held in the Jaroslav Frágner Gallery. The professionals from abroad were also interest in excursions to the preserved Baroque chateau theatres in Český Krumlov and Litomyšl.



International jury
Upper line: Mel Gussow (USA), Hedwiga Belitska-Scholtz (HU), Eric Alexander (NL), Jury Gnedovsky (RU), Samppa Lahdenpera (FI), Jaroslav Malina (CZ), José Manuel Castanheira (PT)
Lower line: Ian Mackintosh (GB), Byung Boc Lee (KR), Michele Notterman (BE), Helmut Grosser (DE)



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June 26 – July 16, 1995 Industrial Palace, Prague Exhibition Grounds

General Commissioner Helena Albetová

Participating countries

Argentina, Australia, Austria, Belgium, Belarus, Brazil, Bulgaria, Canada, China, Chile, Croatia, Cyprus, Czech Republic, Denmark, Egypt, Estonia, Finland, Germany, Greece, Hong Kong SAR China, Hungary, Iceland, Israel, Japan, Korea, Lithuania, Latvia, Mexico, Netherlands, New Zealand, Philippines, Poland, Romania, Russia, Slovakia, Slovenia, Syria, Spain-Catalonia, Sweden, Switzerland, United Kingdom, USA

Jury

Eric Alexander (NL), Hedwig Belitska-Scholtz (HU), José Manuel Castanheira (PT), Yury Gnedovsky (RU), Helmut Grosser (DE), Mel Gussow (USA), Samppa Lahdenperä (FI), Byoung Boc Lee (KR), Iain Mackintosh (UK), Jaroslav Malina (CZ, jury foreman), Michele Notterman (BE)

Statistics

Number of Participating Countries: 42
Number of Participating Artists and Collectives: 331
Number of Exhibiting Schools: 69 from 26 countries
Publications on Scenography Section: 16 countries with 107 exhibits
Number of Visitors: Approximately 10,000.

Prizes Awarded

National Section

Golden Triga

Brazil – which succeeded in raising theatre to the level of festive occasion, place of joy, and deep emotional experience

Special Gold Medal

United Kingdom – for an exemplary approach to fulfilling the PQ 95 theme “In search of performance space”

Gold Medal – Scenography

Robert Ebeling, Frank Hänig, Hartmut Meyer, Peter Schubert (DE) – for an imaginative approach to classical and modern theatre

Silver Medal – Scenography

Zinovij Margolin (BY) – for stage designs that helped to meet the aims of Françoise Sagan’s play “The Vanishing Horse”
Andris Freibergs (LV) – for his stage design for *Penderecki* and Bach’s *Credo*
Jeoung-Sup Yoon (KR) – for a design for Ji-il Kim’s play *Heavenly Order*

Gold Medal – Costume

Alex Ollé, Charles Padrissa, Peter Minshall, Chu Oroz (ES-CT) – for dazzling costumes from *The Mediterranean*, *Olympic Sea* by La Fura dels Baus

Silver Medal – Costume

Anna Kontek (FI) – for a set of costumes for Stravinsky’s opera *The Nightingale*
Gabriel Berry (USA) – for a set of costumes for experimental theatre performances

Thematic Section

Publications on scenography

Gold Medal

Věra Ptáčková (CZ) – for her book *A Mirror of World Theatre*

Silver Medal

Giorgos Patsas (GR) – for his book *Costumes and Stage Design*
Hungary – for the catalogue to the Hungarian exposition at PQ 95, which is an excellent example of how to document contemporary scenography

Theatre architecture

Gold Medal

not awarded

Silver Medal

Belgium – for an excellent and original presentation of theatre architecture
Czech Republic – for its exposition dedicated primarily to theatre spaces and theatre architecture with a view towards the Archa Theatre in Prague by architects Miroslav Melena and Ivan Plicka and graphic designer Robert V. Novák



Prague Quadrennial '99

9th International Exhibition of Stage Design and Theatre Architecture

The preparations for PQ '99 were carried out under the new Director of the Arts and Theatre Institute Ondřej Černý, who took over this position from Helena Albertová in 1996. His aim was to give the Prague Quadrennial greater autonomy within the structure of the Arts and Theatre Institute so that it would be more independent, and have its own statutes as well as its own budget. The main requirement formulated by the preparatory team headed by Ondřej Černý was that PQ should not continue with the exhibition practices of the previous editions insofar as presenting individual exhibits and artefacts in museum style; instead it should become a live display, a living organism, in which traditional installations would be intermingled with creative workshops, meetings, seminars, and live performances.

A competition was announced for the design of the concept for PQ '99 and four architectural studios were invited to participate. However, none of the submitted designs was recommended for realization and PQ remained the direct responsibility of the Arts and Theatre Institute, but with the understanding that the implementation of those parts possible to implement through suppliers would be entrusted to external companies. The realization of the students' program was directly the responsibility of OISTAT, and the second part was implemented by DAMU. An important change was that an external main producer was engaged. In addition, the position of press spokesperson was established, who would ensure the continuous flow of information and general press services for the media.

The structure of the exhibition used the tried and tested model of four separate sections. The Thematic Section bore the title of *Homage to Scenography*, with the intent of presenting the most impressive scenographers from each country. During the preparations, the idea of adding a section for theatre photography was discussed; however, given the production demands for an event that was already of such large and that a prestigious competitive show already existed in the form of the International Triennial of Theatre Photography in Novi Sad, this concept was never realized.

The other accompanying events that deserve mention are the Light Lab workshop; several lectures and workshops for students; and the Scenography Forum organized by OISTAT with the theme of *Collaboration Between Stage and Costume Designers in the 21st Century*. There were also many separate exhibitions, the most important of which were devoted to the scenographic works of Ralph Koltai (in the Mánes Exhibition Hall), and to the theatre photography of Jaroslav Krejčí and his students (along the gallery in the central hall of the Industrial Palace).

A new concept introduced in 1999, which ran during the entire PQ, was the joint hosting of five theatre groups within the *La Campement* program. A pleasant and friendly meeting place was established in front of the right wing of the Industrial Palace, where elements of theatre, circus, café, pub, and cabaret blended to create an inimitable atmosphere.



« **Jaume Plensa** (Spain – Catalonia), Gold medal – scenography
Claude Debussy: The Martyrdom of Saint Sebastien, Opera di Roma, 1997



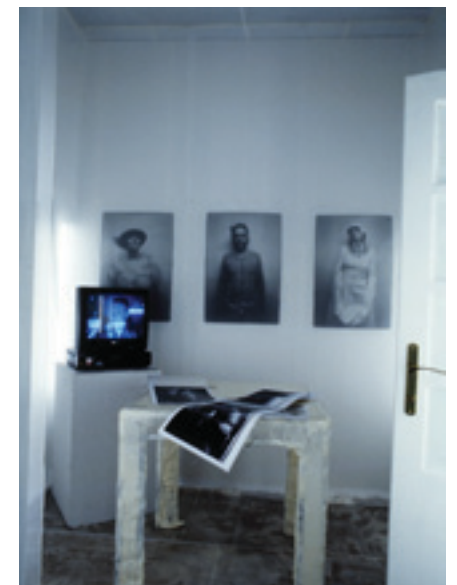
Simona Rybáková (Czech Republic), Golden Triga, Costumes



Achim Freyer (Germany), Gold medal –Thematic section
Wolfgang Anadeus



Joan-Josep Guàrdia (Spain – Catalonia),
Gold medal – costume
Ramon Llull: The Book of the Beasts, Teatre Romea
Barcelona, 1995



Jana Preková (Czech Republic), Golden Triga,
Gold medal – Costume



« School section
Tel Aviv University: Space of Hamlet

» **Antonio Carlos de Castro** (Brazil),
Gold medal – architecture
Teatro José de Alencar – reconstruction





Industrial Palace – Prague Exhibition Grounds



Authors of Czech exhibition Šimon Caban and Simona Rybáková

For the first time in the history of the Prague Quadrennial, there was the broadly conceived *PQ for Children* program, through which children personally participated in the exhibition events and their scenographic designs were displayed in one section of the central hall of the Industrial Palace.

PQ '99 received significant support from UNESCO. Not only did it provide generous support for the participation of less economically developed countries, but it also included PQ in its special program for awarding the Prize for the Promotion of the Arts. UNESCO defined this prize as an “award for a new generation”, and appointed a special expert jury headed by Georges Banu.



International jury
Arnold Aronson (USA), Maija Pekkanen (FI), Christopher Till (ZA), Edith del Campo (CL), Timothy O'Brien (GB), Věra Ptáčková (CZ), Georges Banu (FR), Tereza Wagner (UNESCO), Jerzy Gurawski (PL), Ján Zavarský



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June 7 – 27, 1999 Industrial Palace, Prague Exhibition Grounds

General Commissioner Jaroslav Malina

Participating countries

Argentina, Australia, Austria, Belgium, Belarus, Brazil, Bulgaria, Canada, China, Chile, Croatia, Cyprus, Czech Republic, Denmark, Egypt, Estonia, Finland, France, Germany, Hong Kong SAR China, Hungary, Iceland, Italy, Israel, Japan, Lithuania, Latvia, Mexico, Netherlands, New Zealand, Norway, Poland, Portugal, Republic of Korea, Republic South Africa, Romania, Russia, Slovakia, Slovenia, Spain-Catalonia, Sweden, Switzerland, United Kingdom, USA, Yugoslavia

Jury

Arnold Aronson (USA, jury foreman), Timothy O'Brien (UK), Jerzy Gurawski (PL), Maija Pekkanen (FI), Věra Ptáčková (CZ), Ján Zavarský (SK)

Jury members named by UNESCO: Georges Banu (FR), Edith del Campo (CL), Christopher Till (ZA), Tereza Wagner (UNESCO)

Statistics

Number of participating countries: 45
Number of participating artists and collectives: 516
Number of participating schools: 111
Number of Visitors: approximately 20,000 people

Prizes Awarded

National Section

Golden Triga

Czech Republic – for the best exposition in the National Section

Gold Medal – Scenography

Jaume Plensa and his colleagues from **La Fura dels Baus** (ES-CT) for their brilliant design, the consistency of their scenographic elements, and their exceptional creativity

Silver Medal – Scenography

not awarded

Gold Medal – Costume

Jana Preková (CZ) – for her excellent expression of the relationship between costume, actor, and the psychology of the character

Joan Guillen (ES-CT) – for fantasy and an apposite expression of the fusion between human and animal form

Silver Medal – Costume

not awarded

Honorable Mention – Costume

Rakefet Levy (IL) – for exceptional creativity and the high standard of designs

Elzbieta Terlikowska (PL) – for exceptional creativity and the high standard of her designs

Thematic Section

The best and most inventive presentations

Gold Medal

Achim Freyer (DE) – for his lifelong work

Silver Medal

Byung-Bok Lee (KR) – for his excellent expression of the purity, harmony, and beauty of theatre art

Theatre Architecture

Gold Medal

Brazil – for balancing functionality and the human dimension of eight projects by various types of theatres

Special Gold Medal

United Kingdom – for an inventive approach to the Glyndebourne Opera House

Silver Medal

Poland – for respecting and using the genius loci for theatre productions

Honorable Mention

Hungary, Russia, Slovakia

UNESCO awards

First category – award for excellent and original work by emerging artists and artists' groups

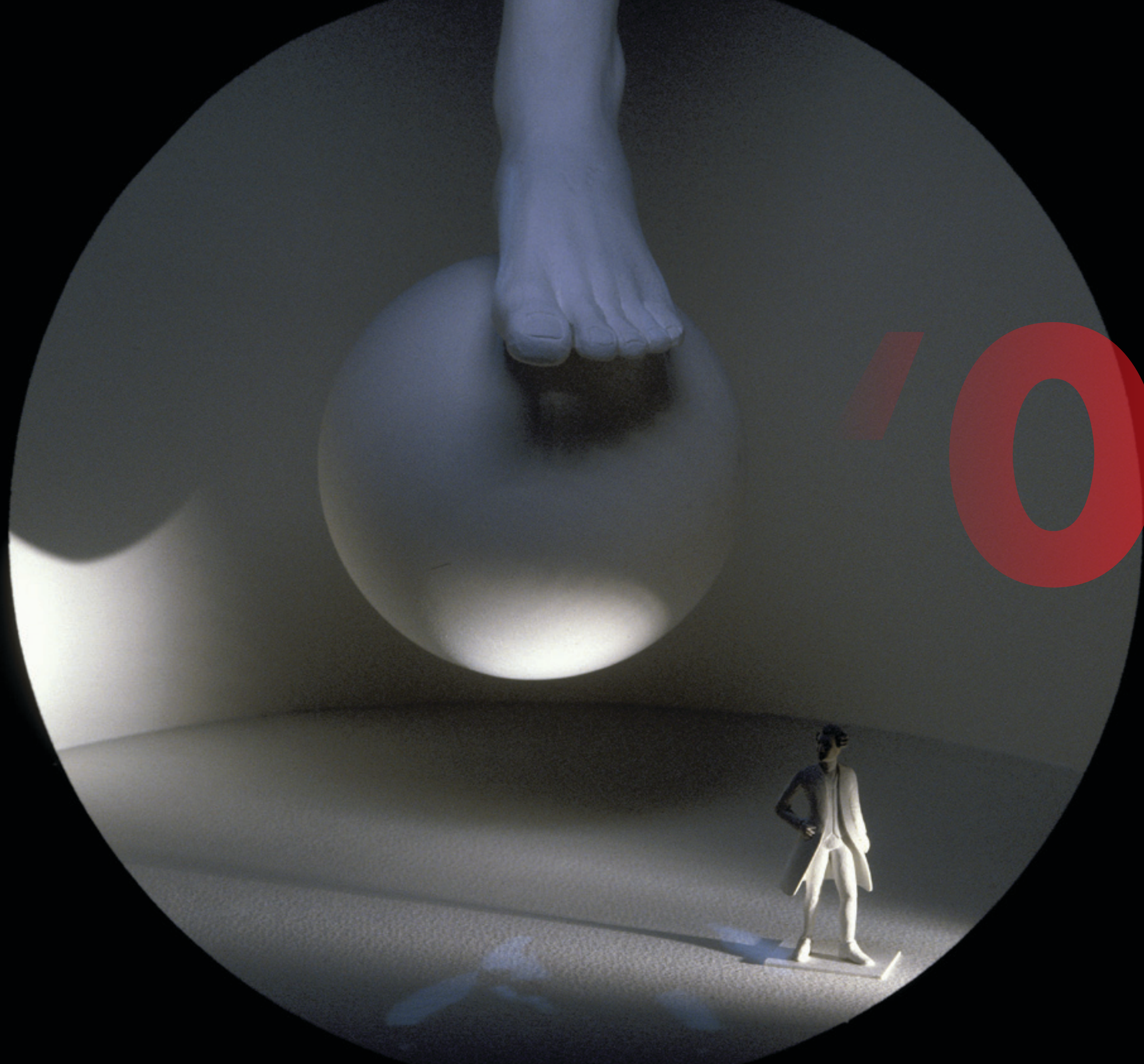
Vladimir Anshon (EE)

Liz Ascroft (UK)

group of nine artists – Tracy Grant Kate Halley, Dorita Hannah, Mark McEntyre, Diane Prince, Tolis Papazoglou, Helen Todd, Andrew Thomas, Lemi Ponifaso (NZ)

Second category – award for the new generation for school projects

Netherlands, United Kingdom, University of Tel Aviv, Latvia, Korea



/03

Ondřej Černý, the Director of the Arts and Theatre Institute, concluded the successful Prague Quadrennial '99 with a detailed evaluation from which it was possible to draw inspiration for the next edition of PQ. Additionally, when preparations for PQ '03 were first started, he approached a number of foreign experts and active PQ participants with an appeal to help formulate ideas and topics. The conclusions from the evaluation meetings showed that the Stage and Costume Design Section and the Schools of Stage Design Section should remain unchanged. A number of interesting recommendations were put forward for the Schools Section, which provided evidence of the importance placed on education in the field of scenography. For example, a concept for an associated program for students was proposed; this was implemented by OISTAT under the title of *Scenofest* during PQ '03. It consisted of a daily series of lectures, seminars, light and sound presentations, the thematic exhibition *Lear in our Time*, and samples of live performances, often with the participation of leading representatives of the field. Over 800 students participated in the program, and PQ thus became a significant educational event.

On the other hand, the contents of the Thematic Section were widely debated at the preparatory meetings. The theme of *Theatre and the Visual Arts*, which had already been mentioned during the preparations for the previous edition of PQ, was discussed, and the idea of a fully curated exhibition was considered. This would, however, require a systemic change to the concept and organizational structure of the entire Prague Quadrennial, something that was unfeasible at the given time. The Thematic Section was ultimately replaced by a project, the concept for which had been proposed by the New Zealand architect and scenographer Dorita Hannah, and which was focused on the role that the architecture of the theatre space plays in the preparations for a performance. Later discussions with the Czech creative team led to the preparation of an entirely new project entitled *The Heart of PQ*, with the subtitle of *A Cardiac Arrest to the Conventional!* Its main aim was to introduce theatre design within the context of current live art, to inject life into the otherwise static PQ exhibition, and to give visitors a more intense experience and allow them to share in a live event. This was the first major international project organized by PQ that received support from the European Union's Culture Program. Over 300 artists from twenty-five countries participated in its realization. The Central Hall of the Industrial Palace was filled with a structure built designed by Dorita Hannah and her colleagues from Massey University, which consisted of five towers, each of which was dedicated to one of the human senses. Here, performances, workshops, and various events standing on the outer boundaries of theatre, dance, the visual arts, sound and light installations, and interactive events took place. The motto of PQ '03 was "*The labyrinth of the world and paradise of the theatre*". The section of the *National Expositions of Stage and Costume Design* was supplemented with the joint installation *Pageant of Dramatic Figures*, which diagonally intersected the entire left wing of the Industrial Palace. The Architecture Section, which bore the subtitle of *Architecture of the Theatre in Context*, was supplemented by an auditorium with a projection screen where various lectures, presentations, and screenings took place. The theme



Paul Brown (Great Britain), Golden Triga
Anton Pavlovich Chekhov: Platonov, Almeida Theatre London, 2001



Lars-Ake Thessman (Sweden), Gold medal – Complex realization of a single production
Richard Strauss: Elektra, Göteborgs Operan, 1999



International jury
Upper line: Valerij Levental (RU), Leszek Madzik (PL), Sharon Cort (ZA), André-Louis Perinetti, (FR)
Kazue Hatano (JP), Hartmut Meyer (DE), Alejandro Luna (MX)
Lower line: Ian Herbert (GB), Jiří T. Kotalík (CZ), Delbert Unruh (USA), Dionisis Fotopoulos (GR)

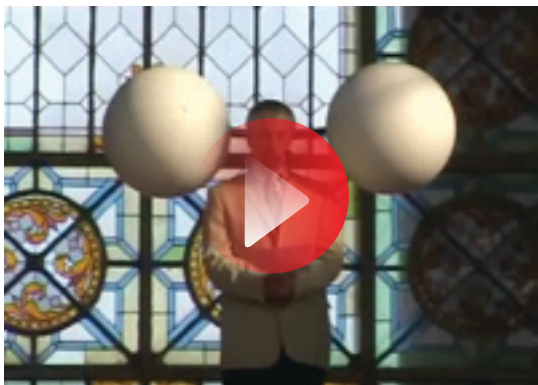
of this edition's Schools Section was *Art and Interaction*, and it was accompanied by a rich educational program. A record number of 126 schools from thirty-four countries participated in the exhibition art. The importance of the entire event was once again emphasized by the support provided by UNESCO, which made it possible for scenographers from less economically developed countries to participate.

The most important associated events included the OISTAT Congress on the topic of *Communication of Scenery and Place* and the exhibition of the winning works from the sixth year of the architectural competition. Once again, other international non-governmental organizations were active during PQ. The IFTR organized a conference on the theme of *Patronage, Spectacle and Stage*, and ASSITEJ held a seminar entitled *The Labyrinth of the Theatre for Children and Young People*. The International Association of Libraries and Museums of Performing Arts (SIBMAS) helped to realize the National Museum's exhibition *Flowers of Fall*, which presented traditional kimonos used in Noh theatre from the 17th to the 19th centuries. There were also monographic exhibitions presenting the works of Tadeusz Kantor, Dionisis Fotopoulos, and Otakar Schindler. Viktor Kronbauer prepared an exhibition of his theatre photographs that had received awards at the International Triennial of Theatre Photography in Novi Sad.

There was also a successful and popular children's program realized under the title *Theatre of the Senses*, which was connected to the live part of the exhibition. Over 2,500 youngsters participated in it. A new feature was the child viewer's award for the most interesting exposition.



The Heart of PQ. A Cardiac Arrest to the Conventional!



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[Bibliography](#)
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June 12 – 29, 2003

Industrial Palace, Prague Exhibition Grounds

General Commissioner Jaroslav Malina

Participating countries

Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Czech Republic, Canada, Chile, China, Croatia, Cyprus, Denmark, Egypt, Estonia, Finland, France, Germany, Greece, Hong Kong SAR China, Hungary, Iceland, India, Israel, Italy, Japan, Lithuania, Latvia, Mexico, Netherlands, Norway, New Zealand, Oceania, Peru, Poland, Republic of Korea, Republic of South Africa, Romania, Russia, Serbia and Montenegro, Spain, Slovakia, Slovenia, Sweden, Switzerland, Taiwan, Turkey, Ukraine, United Kingdom, United States

Jury

Sharon Cort (ZA), Dionisis Fotopoulos (GR), Kazue Hatano (JP), Ian Herbert (UK), Jiří T. Kotalík (CZ), Valerij Levental (RU), Alejandro Luna (MX), Leszek Madzik (PL), Hartmut Meyer (DE), André-Louis Perinetti (FR, juror delegated by UNESCO, jury foreman), Delbert Unruh (USA)

Prizes Awarded

National Section

Golden Triga

United Kingdom

Gold Medal – Scenography

Richard Hudson (UK) – for the stage design to Handel's opera *Tamerlano*

Silver Medal – Scenography

Georgios Patzas (GR) – for his stage design for Aeschylus's *The Persians* for the festival in Epidauros

Honorable Mention – Scenography

Hartus Kafkarides (CY) – for an inventive stage design for Euripides's play *The Trojan Women*

Gold Medal – Costume

Nicky Gillibrand (UK) – for costumes for *A Midsummer Night's Dream*

Silver Medal – Costume

Tanja Simonen (FI) – for costumes for Matti Rossi's *The Deer and the Rhinoceros*

Honorable Mention – Costume

Hye-Suk Chang (KR) – for interesting costume designs for Mozart's *The Magic Flute*

Doina Levintsa (RO) – for a clever and inventive costume collection

Statistics

Number of participating countries: 50

Number of exhibiting artists and collectives: 671

Number of exhibiting schools: 126

Visitorship: 20,000 visitors.

Complex realization of a single production

Gold Medal

Lars-Ake Thessman – stage design, **Karen Erskine** – costumes (SE) – for the excellent production of Sophocles' *Electra*

Silver Medal

Ilmars Blumbergs (LV) – for a presentation of Mozart's *The Magic Flute*

Honorable Mention

not awarded

Theatre architecture

Gold Medal

Renzo Piano (IT) – for the cultural complex at the Parco della Musica in Rome

Silver Medal

Francesca Guardia, **Nuez Yanowsky** (ES-CT) – for the Lliure Teatre in Barcelona Lauritz and **Manfred Ortner** (CH) – Schiffbau in Zurich

Honorable Mention

A. Vassiljev, **S. Gusarev**, **I. Popov**, **B. Thor** (RU) – for the renovation of the School of Dramatic Arts in Moscow

Sweden – for the entire architecture exposition

Special Silver Medal

Netherlands, **Russia**, **Taiwan**, **Slovakia**, **Canada**, **Greece**, **New Zealand**, **USA**



07

Prague Quadrennial '07

11th International Competitive Exhibition of Scenography and Theatre Architecture

The 2007 edition of the Prague Quadrennial was characterized by an impressive uniform design, which was used consistently not only on all press, promotional, and advertising materials, but also in the creative concept for all of the exhibition spaces, furnishings, and bar as well as during live performances and the accompanying events that took place outside of the Exhibition Grounds. The leitmotif of PQ '07 was "recycling" as symbolized by the visual element of a ballerina carrying a transport crate, red-and-white caution tape, and the motto "Hamlet is (not) dead".

The concept for the exhibition was significantly overhauled. Following the replacement of the Thematic Section with the Heart of PQ project during the previous edition, this section was completely eliminated. Previously, it had already been often mentioned that there was a need to prepare a curated scenographic exhibition within the framework of PQ. In 2007, it was possible to implement a structure that brought greater freedom and more opportunities for the curators' own creative work. They were asked to select their own theme for their national expositions, which would use the unique theatre trends in their respective countries to express their points of view about today's world. The individual expositions were to concentrate on the specifics and exceptional expressions of contemporary theatre and scenography (whether in a fully representational manner or in a marginal area). The aim was to emphasize the current diverse scenography, and to take advantage of its ability to reflect the present time. The main prize – the Golden Triga – would be awarded to the exposition that best expressed the chosen theme. The same theme could be used for the country's expositions in all three sections (the National Expositions Section, the Architecture and Technology Section, and the Student Section), or each of the expositions could have its own theme. This was the first time that the Student Section was also competitive.

The objective of the Prague Quadrennial's artistic leadership was to present theatre design not only in the form of inanimate exhibits, but also in its natural environment – as an integral part of an event. For this reason, a great deal of attention was devoted to the live program, which included 500 happenings. Performances, artistic installations, and site-specific projects were realized in the city's streets, serving as examples of theatre design within the context of various artistic and theatre disciplines. The program was supplemented with numerous of seminars, workshops, and presentations.

The students' exhibition was expanded to include the broadly conceived SCENOFEST program, which was implemented by PQ in collaboration with OISTAT, and covered all areas of theatre design. The Scenofest Theatre, made of cardboard transport crates (designed by Jean-Guy Lecat) and a Tower of Babel – a 18 meter tall dominant structure used for performance, workshops, presentations, and exhibits – were built in the central hall of the Industrial Palace. A number of lectures and presentations associated with the main program of Top Ten Talks were also held. Following tradition, the program also included the announcement of results and the presentation of selected projects from the OISTAT Architectural Competition.


pražské quadriennale
prague quadrennial



Exhibition of Russia, Golden Triga



Boris Kudlička (Slovakia), Gold medal – Best use of technology



Students section SCENOFEST



Industrial Palace – view to exhibitions

« Magone Šarkovska (Latvia), Gold medal – Students section SCENOFEST



Angie Hiesl, x-times people chair

Two monographic exhibitions – one displaying the works of František Tröster, the other those of David Borovský – were included the accompanying program. As in the past, several international non-governmental organizations held conferences on such topics as *New Space and Authenticity* (IFTR), *Capturing Scenography* (OISTAT), *Transliteration: History and Theory of Scenography* (the magazine Scenography International in conjunction with PQ).



Opening of PQ 07



PQ 07 Awards ceremony – Dmitry Krymov with Golden Triga



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[Bibliography](#)
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June 14 – 24, 2007

Industrial Palace and Krizik Pavilon E – Prague Exhibition Grounds, Alfred ve dvoře Theatre, NoD/Roxy, Archa Theatre, Ecotechnical Museum, Streets of Prague city centre, Prague Theatres

General Commissioner Arnold Aronson

Participating countries

Argentina, Australia, Austria, Belarus, Belgium, Brazil, Bulgaria, Cameroon, Canada, Chile, China, Croatia, Cyprus, Czech Republic, Denmark, Egypt, Estonia, Finland, Georgia, Germany, Greece, Hong Kong SAR China, Hungary, Iceland, Ireland, Israel, Italy, Japan, Latvia, Lithuania, Mexico, Netherlands, New Zealand, Norway, Pacific Islands, Peru, Philippines, Poland, Portugal, Republic of Korea, Republic of South Africa, Romania, Russia, Serbia, Singapore, Slovakia, Slovenia, Spain, Sweden, Switzerland, Taiwan, Turkey, United Kingdom, USA, Venezuela

Jury

Vladimir Anshon (EE), Georges Banu (FR), Vladimír Franz (CZ), Dorita Hannah (NZ), Richard Hudson (UK), Koffi Kwahulé (CI/FR), Rumi Matsui (JP), Monica Raya (MX), José Carlos Serroni (BR), Austin M. C. Wang (TW), Mary Zimmerman (USA)
UNESCO Jury: Rolf Abderhalden (CO), Nissar Allana (IN), Hope Azeda (RW), Manfred Beilharz (DE), Jan Dušek (CZ)

Statistics

Number of participating countries: 51
 Number of participating artists and collectives: 550
 Number of participating schools: 58
 Scenofest: Almost 90 workshops with 1100 participating students
 Live program: Almost 500 live events
 PQ for Children: Long-term project – 1200 children from 36 schools; Program in the exhibition – more than 3500 children
 Number of Visitors: 34 683 visitors (17 342 visitors of the exhibition, 5 091 registered theatre professionals and students from 70 countries (56 % from Europe, 28% from overseas and 16% from Czech Republic), 12 250 spectators during the performances in the city centre

Prizes Awarded

Golden Triga for the Best Presentation of a Theme
Russia – for their theme entitled „Our Chekhov: Twenty Years Later“

Gold Medal for Best Use of Technology
Taiwan – for its facility with and profound understanding of the possibilities of both modern and ancient technologies

Gold Medal for Best Use of Technology
Boris Kudlička (SK) – for his use of technology to create images of astonishing effect

Gold Medal for Best Theatre Architecture
 not awarded

Honorary Diploma in the Section of Architecture and Technology
Spain – for its originality and the spirit of the manifesto calling attention to theatres at risk

Gold Medal for the Most Promising Talent in the Student Section – Scenofest
Reinis Suhanovs (LV) – for its wit and simplicity

Gold Medal for Best Exposition in the Student Section and Scenofest
Latvia

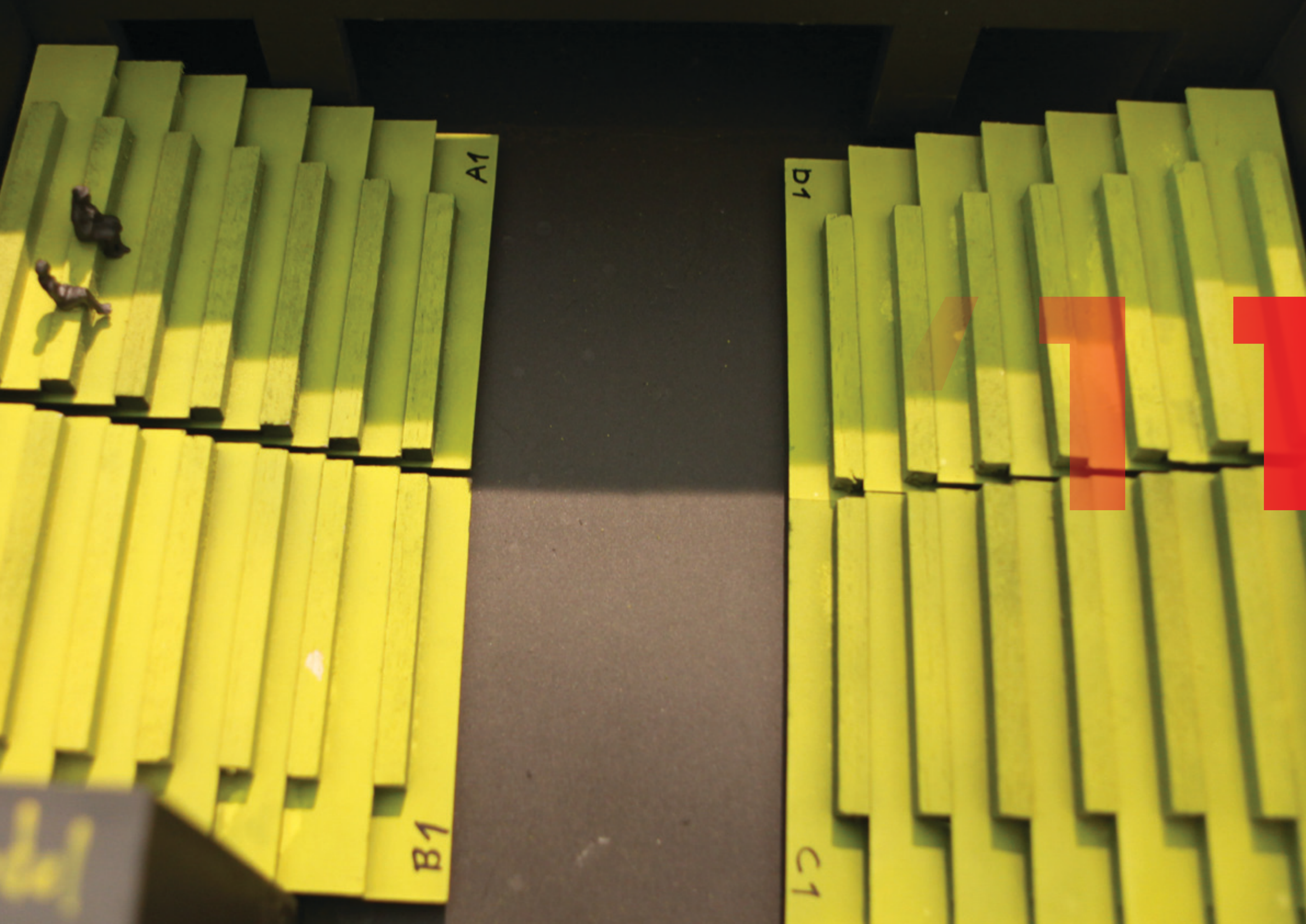
Gold Medal for Best Realization of a Production
Johannes Schütz (scenography and costume design), **Jürgen Gosch** (direction) – William Shakespeare: Macbeth, Düsseldorf Schauspielhaus, 2005, Germany

Gold Medal for Best Realization of a Production
Brett Bailey (designer and director) – Oscar van Woensel: medEia, Republic of South Africa

Gold Medal for Best Theatre Costume
Mexico – for the vast array of approaches to adorning the performing body

Gold Medal for Best Stage Design
Joao Mendes Ribeiro (PT) – awarded to an architect who truly understands theatrical space

UNESCO Prize for the Promotion of the Arts – Performing Arts Section
 Department of Theatre, Faculty of Arts, University of Chile
 Theatre Faculty of Academy of Performing Arts in Prague, Czech Republic
 Eliza Alexandropoulou (GR)
 School Exhibit of Republic of Korea
 Ana Milic and Snezana Veljkovic (RS)



A1

B1

B1

C1

The twelfth edition of the Prague Quadrennial was marked by many significant changes. The long-established subheading of “*International Exhibition of Scenography and Theatre Architecture*” was changed to “*Prague Quadrennial of Performance Design and Space*”. Sodja Lotker, the Artistic Director for PQ ‘11, explained this change as follows: “*Using the term performance design aims towards acknowledging the changes in the theatre in the last decades as well as the changes in scenographic activity being part of numerous genres and disciplines. [...] Scenography, or performance design, today can be defined as a complex environment including space, light, sound, and body, an environment for creation of performative relations.*”

Another important change consisted of a change in the exhibition venue. PQ ‘11 left behind the by-then traditional location of the Industrial Palace on the Prague Exhibition grounds, part of which was destroyed by fire in 2008. The Section of Countries and Regions as well as the Student Section were moved to the Functionalist building of the Trade Fair Palace (which was used by the National Gallery’s Collection of Modern and Contemporary Art). Here, in the cleared out, austere underground space of a former cinema, the very first fully-curated PQ section – *Extreme Costume* – found its refuge. The Architecture Section, bearing the subtitle of *Now/Next: Performance Space at the Crossroads*, found its home at the Prague Crossroads Social and Cultural Center in St. Anne’s Church, located in Prague’s historical center.

This edition of PQ also saw the culmination of the international project *Intersection: Intimacy and Spectacle*. This was a curated, international interdisciplinary art and research project in the field of scenography and performance, which included a series of symposia and public events in seventeen European cities. The symposia, together with the resulting publication entitled *Expanding Scenography: On the Authoring of Space*, in which theoreticians and artists jointly explored contemporary scenography in relation to various artistic, cultural, and other disciplines and with regard to the use of performance elements, became the theoretical base for the entire Prague Quadrennial. For PQ ‘11, an interactive installation sprung up in the Piazzetta of the National Theatre. It consisted of thirty spaces – so-called “Boxes” – in which eminent contemporary scenographers, installation and video artists, theatre groups, fashion designers, and architects from around the world presented their works. This was all supplemented with a trio of “Spectacles” that formed a counterpart to the intimate environment and projects in the Boxes, and a series of fifty panel discussions, presentations, lectures, and costume displays. This allowed PQ to penetrate into the life of the city, and, for eleven days, it became an integral and dynamic part of the metropolis.

As in previous years, PQ ‘11 had a rich program of accompanying events that supplemented the exhibition and live events with an attractive theoretical and educational component. This associated program included a series of lectures, presentations, symposia, and discussions about individual specializations that were carried out under the common heading of *PQ Talks*. The Student Section was once again accompanied by the joint PQ and OISTAT Scenofest Project, in which



Exhibition of Brazil, Golden Triga



Numen For Use (Croatia), Gold Medal – Best Stage Design



Intersection



??????



PQ 11 Awards ceremony – Team of Brazil exhibition



Liberated Energy – Exhibition of Poland

1,500 students participated. The series of workshops, lectures, and discussion that took place in more or less the entire DAMU building, were supplemented with performances and site-specific projects in the city streets.

The accompanying program included several conferences and symposia organized by non-governmental organizations, such as *DRAMplan2011*, *Shaping Performance Space* (IFTR), *Architecture of Affect*, and an informal presentation of creative artists during Pecha Kucha Night. For children, PQ prepared an interactive tour of the exhibitions – the *Cabinet of Curiosities*.



Trade Fair Palace – view to exhibitions



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June 16 – 26, 2011

Trade Fair Palace, Prague Crossroads, DAMU, the Piazzetta of the National Theatre, Prague, National Gallery's Trade Fair Palace, the National Theatre's public piazzetta and at the Prague Crossroads social and cultural centre in St. Anne's Church.

General Commissioner Boris Kudlička

Participating countries

Argentina, Armenia, Australia, Austria, Belarus, Belgium, Brazil, Bulgaria, Canada, Chile, China, Colombia, Croatia, Cuba, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hong Kong SAR China, Hungary, Iceland, India, Israel, Italy, Japan, Kazakhstan, Latvia, Lebanon, Lithuania, Macedonia/Fyrom, Mexico, Mongolia, Netherlands, New Zealand, Nigeria, Norway, Peru, Philippines, Poland, Portugal, Republic of Korea, Republic of South Africa, Romania, Russia, Serbia, Singapore, Slovakia, Slovenia, Spain, Sweden, Switzerland, Taiwan, Turkey, United Kingdom, Uruguay, USA, Venezuela

Jury

Monika Pormale (LV), Viliam Dočolomanský (SK/CZ), Felice Ross (IL), Carmen Romero (CL), Marvin Carlson (USA), Brett Bailey (ZA), Kevin Purcell (AU)

Statistics

Number of participating countries: 61
 Number of participating artists and collectives: 1,100
 Number of participating schools: 165
 Intersection: 28 artists from 13 countries (6600 visitors)
 Scenofest: 52 workshops, 70 lecturers from 25 countries, 1045 participating students from 47 countries
 PQ for Children: Long-term project – 1000 children from 29 schools; Program in the exhibition – more than 3000 children
 Number of Visitors: more than 50,000

Prizes Awarded

Golden Triga

Brazil – for a vivid sense of the national identity and the vital spirit of creativity

Gold Medal for Best Stage Design

Numen/For Use (HR) – for the creative use of stripped down, essentialized and compelling scenography in the various collaborative theatrical projects

Gold Medal for Best Costume Design

'Inhabiting Dress' by Emma Ransley (NZ) in the 'Extreme Costumes' section – for the extreme simplicity and conceptual strength.

Gold Medal for Best Realization of a Production

'BR-3' by Teatro da Vertigen (BR) – for extraordinary urban intervention

Gold Medal for Best Work in Theatre Architecture and Performance Space

Greece – for the Machine Theatre and the New Stage for the National Theatre

Mexico – Teatro Ojo's *Within a Failing State*

Gold Medal for Best Use of Theatre Technology

Numen/For Use (Croatia) – for the use of both high and low technology, their rigorous research, and their re-imagination of conventional scenography in their various performance works

Gold Medal for Best Exhibit in Student Section:

Latvia

Gold Medal for Most Promising Talent in the Students' Section

Norway – for the exhibit, 'Erase the Play'

Gold Medal for Best Curatorial Concept of an Exhibit

Hungary – for the conceptual unity of evocative exhibit

Special Award for Excellence in Sound Design

United Kingdom – for outstanding sound design to the UK for its productions *Kursk* and *Hush House*

415

The Prague Quadrennial underwent one of its greatest changes for this edition. The traditional quest for an ideal venue, combined with the desire to transform the scenography exhibition into a living event and attract not only a large group of experts and theatre artists but also the general public, brought the entire PQ into the historical center of Prague. This demanding, both in organization and production, undertaking occupied several historical buildings. Site-specific projects, shows, and performances realized as a part of the SharedSpace project took over the streets.

Much like the *Intersection* project during the previous edition of PQ, the international project *SharedSpace: Music Weather Politics* (within which fourteen partnering organizations from twelve countries participated) introduced a theoretical framework for the event and, after PQ ended, made it possible to present some of the performative outputs from PQ in other countries. Between 2013 and 2016, thirty-nine events – workshops, symposia, artist residencies, presentations, installations, discussions, festivals, and meetings were held within the context of this project. In 2014, the symposium *Spatial Curation* was held in Prague, at which the commissioners of the individual PQ sections presented their artistic concepts and intentions to the curators of the national expositions. The most important message was that theatre design must not be exhibited as a series of inanimate designs, costumes, and models, but rather a living, accessible form should be used to shed light on its purpose, function, and meaning. This led to the realization of a number of experiential interactive expositions and installations, which were supplemented by non-traditional innovative forms of presentations: walks, performative lectures, happenings, and other events.

The general theme was defined by the exhibition's motto – *Music Weather Politics* – and provided the curators of the national expositions with a broad range of opportunities for creativity. This allowed the individual expositions to respond to the different global and local issues and phenomena that are most significantly manifested in their countries and regions. The topics that were addressed included social, gender, ethnic, environmental, technological, and wartime issues as well as those of a more personal nature. The traditional structure of the national expositions was thus broadly supplemented with exhibitions and events that allowed the participation of individual artists and artistic groups based on the curator's selection. The three curated sections, entitled *Tribes*, *Makers*, and *Objects*, included a number of associated workshops, performances, discussions, and presentations within the context of the *Show and Tell*, *Sound Kitchen*, and other events. The Architecture Section was redesigned according to a concept entitled *Performing Space or the Ephemeral Section of Architecture*, and was focused on how architecture and theatre are intertwined. It consisted of two interconnected sections, the first being project presentations through live discussions and lectures, the second, strolls through the city that attempted to depict the "theatricality of the urban space". Once again, emphasis was placed on education, inspiration, and the exchange of experience. Within the series of lectures entitled *PQ Talks*, the organizers successfully arranged presentations by leading personalities from the international theatre world, including, amongst



Unified Estonia, Golden Triga



Reflection of an Image. Milan Čorba (Slovakia), Gold medal – Space for Performance



Podoli Wave (Switzerland)



MovingLab.be (Belgium), Gold medal – Best Exhibition Design



View from Kafka House, PQ 11 Graphic design



Tribes – Massimo Furlan (Switzerland), Blue Tired Heroes

others, Robert Wilson, Robert Lepage, Julie Taymor, and Jerzy Gurrwski. For students, there was the SpaceLab project, which, in addition to workshops, offered the opportunity to participate in the Zlomvaz Festival of student theater, organized this time by students from DAMU in collaboration with their counterparts from the DePaul University in Chicago and The Royal Central School of Speech and Drama in London. The impressive accompanying exhibition *Glastonbury: Land and Legend*, devoted to the inimitable atmosphere of the renowned music festival, was prepared by London's Victoria and Albert Museum. As in previous years, several symposia were held during PQ, such as the symposium organized by ČOSDAT (the Czech OISTAT center), which was focused on the state of scenography in the Central European environment, and the *Shared Space Scenography Symposium* organized by IFTR.

Participating countries

Antarctica, Arab Countries Collective Exposition, Armenia, Australia, Austria, Bangladesh, Belarus, Belgium, Brazil, Bulgaria, Canada, Catalonia, Colombia, Costa Rica, Croatia, Cuba, Cyprus, Czech Republic, Denmark, Ecuador, Egypt, Estonia, Finland, France, Georgia, Germany, Greece, Hong Kong SAR China, Hungary, Chile, China, Iceland, India, Ireland, Israel, Italy, Japan, Kazakhstan, Kubinia, Latvia, Lebanon, Liechtenstein, Lithuania, Luxembourg, Macau SAR, Macedonia/FYROM, Mexico, Moldova, Monaco, Mongolia, Netherlands, New Zealand, Norway, Peru, Philippines, Poland, Portugal, Puerto Rico, Quebec, Republic of Korea, Romania, Russia, Serbia, Slovakia, Slovenia, South Africa, Spain, Sweden, Switzerland, Taiwan, Thailand, Trinidad and Tobago, Turkey, Ukraine, United Kingdom, Uruguay, USA, Venezuela



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[Catalogue \(download PDF\)](#)

June 17 – 28, 2015

Clam-Gallas Palace, Colloredo-Mansfeld Palace, Kafka's House, Nová síň Gallery, Bethlehem Chapel – Lapidarium, The Topič Salon, Náprstek Museum, Prague Crossroads – St. Anne's Church, DAMU, Prague

SharedSpace/ Music Weather Politics

Artistic Director Sodja Lotker

Jury

Antonio Araujo (BR), **Kirsten Dehlholm** (DK), **Eloise Kazan** (HR/MX), **Dmitry Krymov** (RU), **Radivoje Dinulović** (RS), **Joslin McKinney** (UK), **Katrina Neiburga** (LV), **Dominic Huber** (CH), **Kamila Polívková** (CZ)

Statistics

Number of participating countries: 78
 Section of Countries and Regions: 56
 Student Section: 55
 Number of participating artists and collectives: 1 383
 Number of participating schools: 152
 PQ for Children: Long-term project – more than 1000 children from 34 schools; Program in the exhibition – more than 2500 children
 Number of Visitors: 180,000 (total number of visitors entering all exhibition spaces) návštěv včetně 6000 theatre professionals and students from 90 countries

Prizes Awarded

Golden Triga for the Best Exposition
Estonia – *Unified Estonia*

Gold Medal for the Best Exhibition Design
Belgium – “MovingLab.be”

Gold Medal for Curatorial Concept of an Exhibition
The Netherlands – “Between Realities: Fight, Flee, Shelter, Negotiate or Surrender”

Gold Medal for Performance Design
Gao Guangjian (CN) for Fuchao Cai: *Throughout the Empire All Hearts Turned to Him* (National Centre for the Performing Arts in Beijing/Beijing Opera Theatre), 2012

Honorary Award for Performance Design
Liu Xinglin (CN) for Renjie Wang: *The Peony Pavilion* (Beijing North Kun Opera Theatre), 2014

Gold Medal for Sound Design
 Agnieszka Jelevska-Michaś, Rafał Zapala, Michał Krawczak, Paweł Janicki and Michał Cichy for the **Polish exhibition** – *Post-Apocalypse*

Gold Medal for Use of Media in Scenography
Finnish exhibition – “Weather Station. Staging Sound”

Gold Medal for Performance Architecture
Slovakia – *Reflection of an Image*. Milan Čorba

Gold Medal for Use of Space for Performance
Croatian exhibition – “Intangible”

Gold Medal for Total Performance Design
Latvia – *The Submission*

Gold Medal for Best Exposition in the Student Section
Finland – “The Other Side”

Gold Medal for Promising Student Talent
Latvian student exhibition – “The Beginning”

Gold Medal PQ 2015 for Innovative Approach to Performance Design
Unified Estonia, Theatre NO99, directors: Ene-Liis Semper and Tiit Ojasoo, 2010, Tallinn, Estonia

Gold Medal for Provoking a Dialogue
Mia David, curator of the Serbian exhibition: “Power(less) – Response(ability)” and the curatorial team for **the Serbian student exhibition** – “Process, or What DOES Matter to Me”

Gold Medal for Best Performance Design Photo
Iren Stehli for the installation *The Wenceslas Line*, exhibited as part of the Swiss exposition “Under the Tail of the Horse”

Gold Medal for Best PQ 2015 Publication
Meyerhold's Dream by Polina Bakhtina and Yan Kalnberzin, for the Russian exposition

Special PQ 2015 Jury Awards

United Kingdom – “Make/Believe – UK Design for Performance 2011 – 15”

Special Award for Best Shared Space in a Student Exhibition
Austria – “BAR III / IV”

Special Award for Best Shared Process in a Student Exhibition
Russia – “Do you want to speak bad English with us about art? An Experimental Course in Scenography at the Department of Directing, Russian University of Theatre Arts (GITIS)”

The Prague Quadrennial also awarded:
PQ 2015 Best Scenography Publication Award
Katrin Brack: *Bühnenbild / Stages*. Berlin: Verlag Theater Der Zeit, 2010. Print.

Honorary PQ 2015 Scenography Publication Award
Sabine Marinescu and **Janina Poesch:** *PLOT #9, PLOT #10*. Stuttgart: Die Macht des Klangs, 2014. Print

PQ 2015 Scenography Mentor Award
Andris Freibergs

50 years of PQ

This publication is published by
the Arts and Theatre Institute / Prague
Quadrennial as its 726th publication
with the support of the Ministry of Culture of Czech Republic.

Texts: PQ 67-03 according to Jarmila Gabrielova: Kronika Pražského
Quadriennale, Prague 2007; PQ 07–15 Ondřej Svoboda
Edited by: Ondřej Svoboda
Translation: Veronika Lopaurová, AZ Translations
Language Editor: Brad Caleb Lee
Graphic Design: Tereza Melenová
Photo: PQ Archive

First Edition
ISBN 978-80-7008-393-2
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