

# PQ STUDIO: RESULTS DRIVEN WORKSHOP SPATIAL DRAMATURGIES. INTERDISCIPLINARY MACBETH.

**Length of Workshop:** 8 - 12 June

**Workshop Fee:** 2000Kč (approx €78)

**Workshop Leader:** Maria Jose Martinez Sanchez (UK)

**Additional Workshop Leader:** Aleksandar Dundjerovic

**Participation in this workshop requires:** experience as performer and with technology design disciplines (light, sound, etc...)

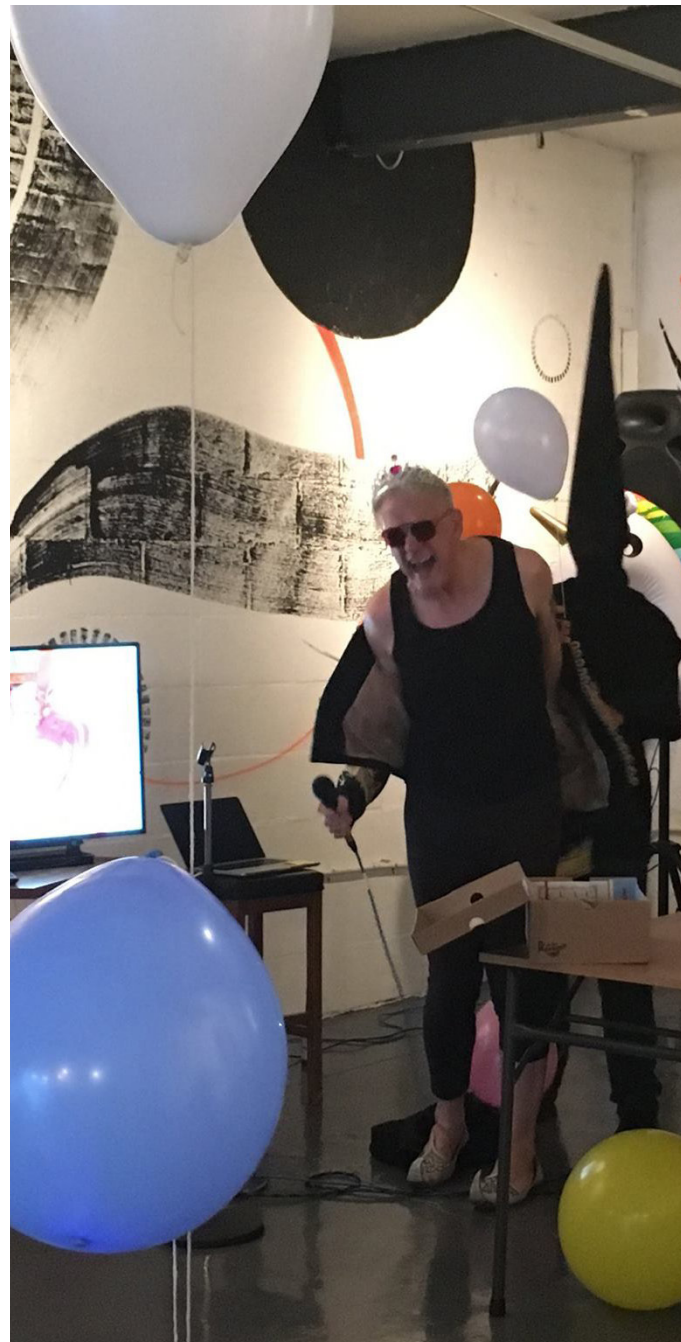
**Target Participants:** Student and Emerging Designers, Established Designers (Professional Development), Design Educators (Pedagogical Development), Arts Managers (Professional Development), Academics (History, Theory & Criticism)

## Workshop Description:

This workshop will explore the use of space as the main tool in devising; working with space as dramaturgy. Central to this exploration is the question: how can a designer devise a piece and be actively engaged in the creation of new performance work? This workshop will help designers to engage in devising processes using their own visual and multi- sensorial language and translating it into dramaturgical decisions.

Using images evoked by Shakespeare's Macbeth as a starting point, the participants will create series of performative and visual events or installation, using objects, projection, sound and their own bodies. As a final result, the audience will explore a space where fragments from Macbeth will be presented using the performance language of installation, combining visual and performing arts. The workshop will provide new ways of exploring different dramaturgical methods, strategies in mixing visual and performing arts as well as a cross-cultural collaboration to globally engage in the adaptation of classic dramatic texts through multimedia and plural linguistic performances.

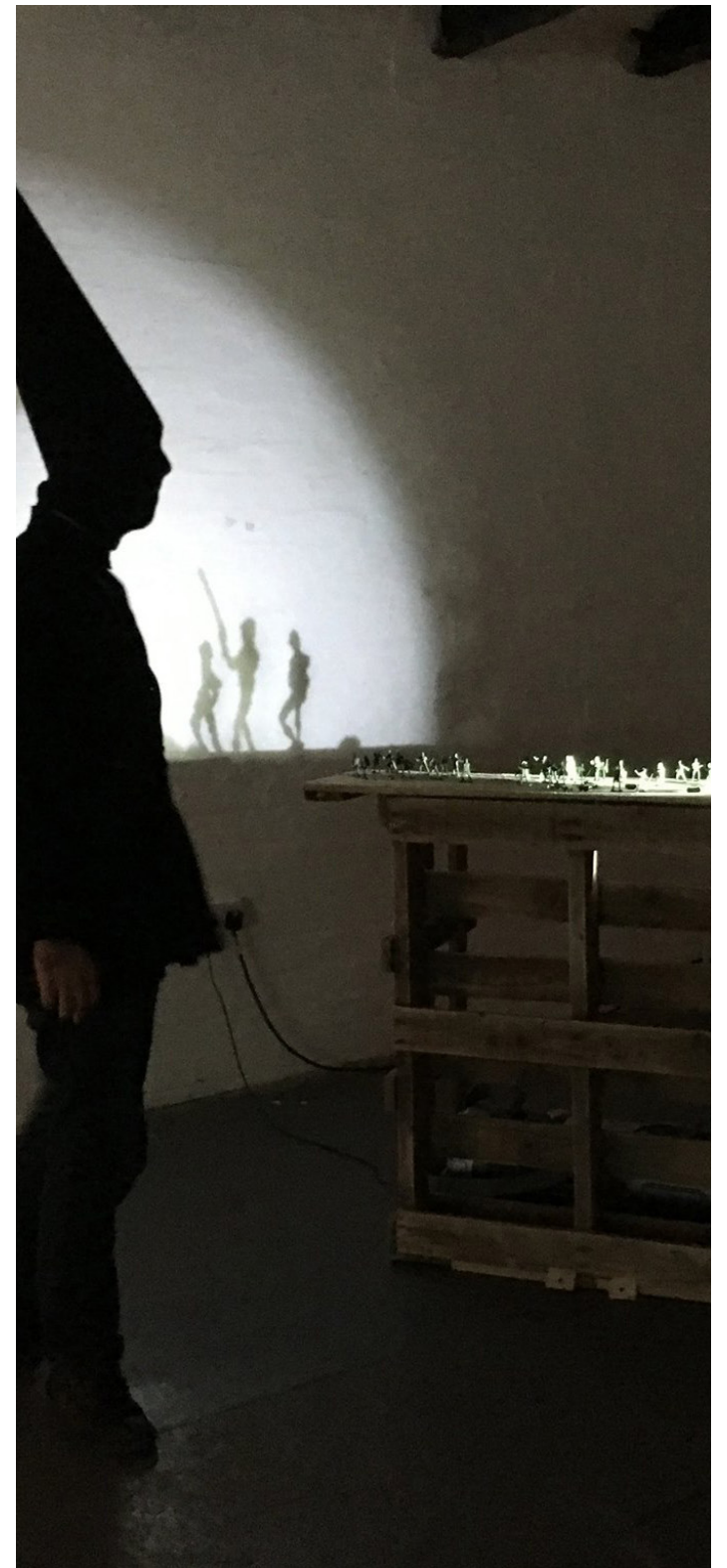
Participants from various backgrounds are welcome.



## About the Workshop Leaders:

**Maria Jose Martinez Sanchez** is a researcher at the Center for Interdisciplinary Performing Arts at Royal Birmingham Conservatoire (UK) and a lecturer in Interior Architecture and Design at the Birmingham School of Architecture and Design (BCU). Maria is PhD Architect, specialised on the study of the space and its relationships with body movement. She did her MA in Advanced Theatre Practice at Royal Central School of Speech and Drama (London, UK). Her professional practice has been developed across several fields related to architecture with a strong interdisciplinary focus. Her research practice is based on practice and research methodologies. Her work has been presented at the Museum of Contemporary Art Reina Sofia (Madrid, 2012) the Dance Biennale of Venice (2016), the Arquería de Nuevos Ministerios (Madrid, 2017) or the Biennale of Architecture in Venice (2018).

**Aleksandar Sasha Dundjerovic** is Professor of Performing Arts in Royal Birmingham Conservatoire . He is a professional award winning theatre director and author with international experience working in the UK, Ireland, Canada, Iran, Russia , Colombia and Brazil. His teaching includes University of London (Royal Holloway), University of Manchester, University College Cork (Ireland), University of São Paulo (Brazil), and University of Belgrade (Serbia). He is a published author of number of books and academic articles on contemporary theatre making and cultural production, collaborative theatre and performing arts in Brazil and on the creative practice of Canadian theatre and film author Robert Lepage.



*All images courtesy of workshop leaders.*



# PQ STUDIO: RESULTS DRIVEN WORKSHOP TRANSCENDING BOUNDARIES AND AMPLIFYING IDENTITY WITH GIANT PUPPETS

**Length of Workshop:** 7 - 12 June

**Workshop Fee:** 2000Kč (approx €78)

**Workshop Leaders:** Ana Diaz Barriga & Jess Kaufman (Mexico/ US)

**Participation in this workshop:** some experience with puppetry, sewing, and hand/power tools suggested but not required

**Target Participants:** Student and Emerging Designers, Established Designers (Professional Development), Design Educators (Pedagogical Development), Arts Managers (Professional Development), Academics (History, Theory & Criticism)

## Workshop Description:

This is a 5 day workshop in 3 phases: exploration, construction and performance. The project will culminate in an outdoor public performance where various notion or identity will be explored through the design and construction of Giant Puppets. Throughout the workshop process, participants will continue to discuss how we embody our cultural identities, and begin to develop ideas for what kinds of cultures our puppets might represent at the Prague Quadrennial, and how we might show those cultures through the puppets' appearance, movement, clothing, etc.

As we begin to explore the outdoor space, we'll consider key questions including: What common points of identity do the puppets share? How do they differ? How important are these differences, and how might we transcend them in interaction with the space? As a group, we will create a 'bank' of movements each puppet can draw from, and 2-3 moments of interaction between two or more puppets that can be utilized. Once comfortable with the operation of the puppets, we will take them into the streets of the Prague Quadrennial in a parade that invites our participants and observers to celebrate the spaces between them, exploring the 'borderland' as an abstract space where cultures are brought together. What is the identity of that space? The parade will traverse Prague inviting the international audience - PQ participants and others - to join in this celebration and change the identity of the space through their presence.

Finally, participants will return to the workshop space to reflect on our experiment inhabiting the 'borderlands' of Prague, and how the experience informed their perception of 'identity' with a particular focus on national identities and current immigration issues.



## About the Workshop Leaders:

Puppets at the Border is coordinated by artists **Ana Diaz Barriga** and **Jess Kaufman**. Diaz Barriga is a Mexican theatre artist focused on collaborative performance and specialized in puppetry and improvisation. She has performed at festivals in Scotland, England, Mexico, and Prague (PQ 2015), and will start her PhD researching kinesthetic empathy in puppet theatre at Northwestern University in September 2018. Kaufman is a researcher and practitioner making theatre that helps young people and families cross boundaries; her research has been published in ArtsPraxis and Theatre & Performance Design. Ana and Jess met at the MA Advanced Theatre Practice at the Royal Central School of Speech and Drama (London), and have presented as Beyond the Wall at the NYU Steinhardt Educational Theatre Forum: Performance as Activism (2018).

Puppets at the Border uses 5-meter tall puppets to bring people together across boundaries in celebration of our shared humanity. Our first event, Beyond the Wall took place in November 2017 in Nogales, SON/AZ, where the existing US/ Mexico border wall runs through the center of the town. In this unique bi-national city, we curated a two-day festival hand in hand with artists and activists from the borderlands. The festival featured an art exhibit, two block parties, a concert and a performance at the border wall with five giant puppets built and operated by community members. We are currently leading a 4 month workshop experiment with teens from two high schools, one on either side of the US/Mexico border in Nogales, exploring construction of individual and community identity via a "pen pal" style program, in preparation for the next festival in Spring 2019.



*All images courtesy of workshop leaders.*



# PQ STUDIO: RESULTS DRIVEN WORKSHOP

## MATERIAL INTERACTIONS: A JOURNEY IN MOVEMENT

**Length of Workshop:** 10 - 12 June

**Workshop Fee:** 1200Kč (approx €47)

**Workshop Leaders:** Wearing Space Collective led by Donatella Barbieri with associates from UK, Ireland, Italy and Turkey, including Mary Kate Connolly, Giulia Pecorari with Pinar Gercek

**Participation in this workshop requires:** engaging with movement and drawing as well as the manipulation of materials; participants should be ready to move, draw, and make while engaging in interaction of object, space, and other participant as well as with expanded costume thinking and the materiality of performance. Some physical stamina required.

**Target Participants:** Student and Emerging Designers, Established Designers (Professional Development), Design Educators (Pedagogical Development), Arts Managers (Professional Development)

### Workshop Description:

This two-day movement and materials-based workshop explores states of human existence within a reciprocal relationship between materiality and the capacity for invention through one's own responsive body in movement. As such it proposes the moving body as a design tool. Harnessing a communal, choral instinct to move, we are proposing to build on our experience with groups of participants.

Through the opportunity offered here, we intend to share our work with incidental participants / spectators within the Industrial Palace/Prague Exhibition Grounds on a third day by demonstrating our methods as moving scenography in ways that may invite spectators to participate.

Such participatory movement will be generated through the use of materials, and specifically made wearable objects placed in the space, hand held or worn by the workshop participants first, and then by any willing audience participants. Pre-made, especially designed objects will be created ahead of PQ through workshops and experimentations held in London and tested a few times in organised sharings.

Movement will comprise ritualistic aspects with certain repeated sequences, sounds, gestures, body formations and use of space guided subtly by movement director Mary Kate Connolly. The workshop group will have the opportunity to initially explore the possibilities evoked by notion of the sublime and of the grotesque through an expanded notion of costume.

Silence and stillness will also form part of the choral movement language, engaging a pre-reflexive perception. Equally, sound and sound generation may play an important part in the process of both devising and sharing the work.

These costumed acts of transformation refer to previous performances at PQ, such as Lucy Orta's intervention in 2007, and also to Krikor Belekian and Jacques Lecoq's Laboratoire D'Etude Du Mouvement and its relationship to Valsalva Meyerhold's biomechanics. Critical to this project however is PQ itself, as global and affective agent in understanding human existence through the means of design and artistic practice in performance.



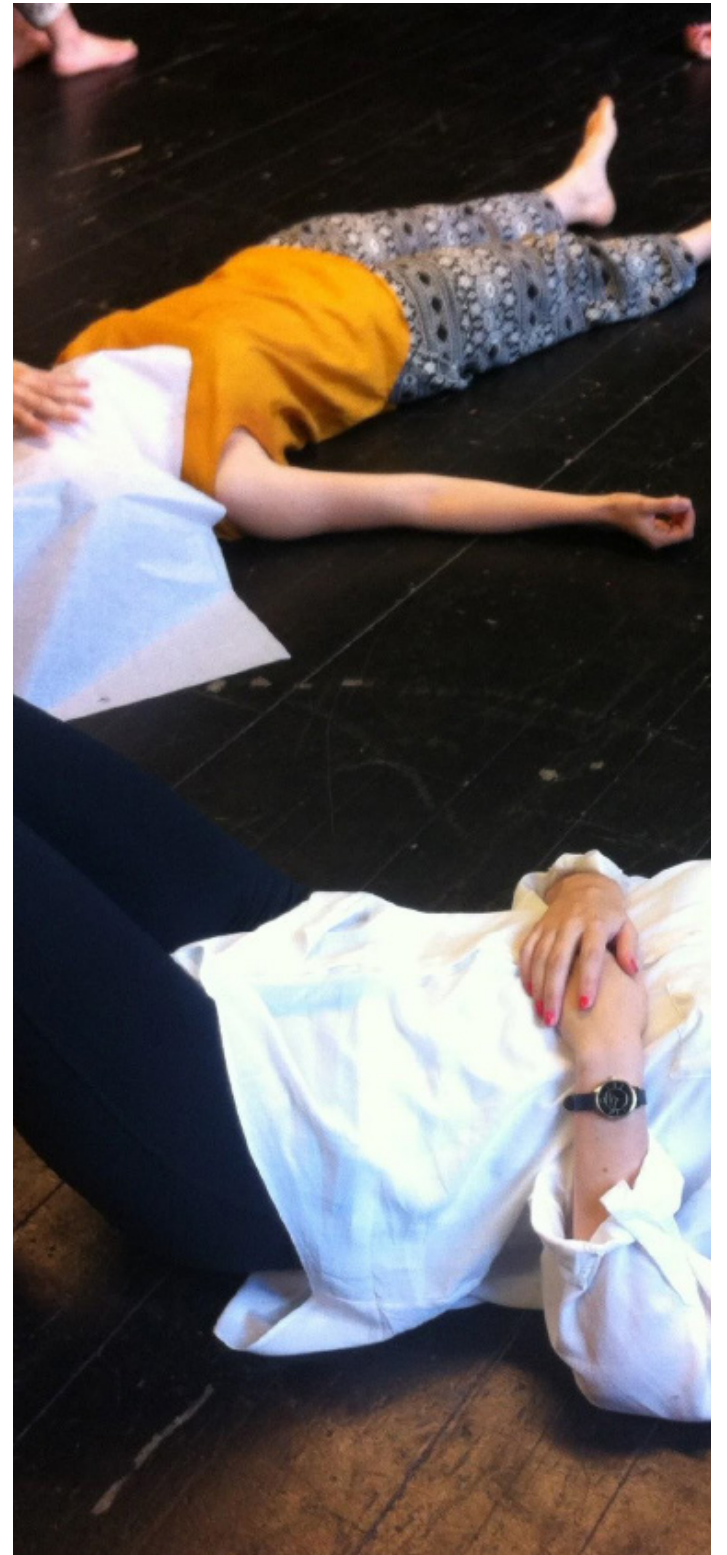
### About the Workshop Leaders:

Scenographer, researcher and writer **Donatella Barbieri's** long association with PQ includes the PQ07 Scenofest costume workshops and the co-produced "LES /Forest" performance with Jana Zborilova in PQ07, at DAMU. Performance "Old into New" for PQ 11 was with Mary Kate Connolly, and "Wearing Space" at PQ15, adapted subsequently for workshops in Oslo and Tallin, was devised with Connolly and Giulia Pecorari. Barbieri founded the experimental MA Costume Design for Performance at London College of Fashion, on which she still teaches, why researching practice as costume-led performance-making and supervising PhDs.

**Mary Kate Connolly** is a performer and writer on dance and performance practices. Her interest in the reciprocal relationships between costume and movement foregrounded her previous collaborations with Donatella Barbieri, and continues to influence her current doctoral research. Mary Kate presents and publishes her research internationally. She led the M.A. Creative Practice at Trinity Laban Conservatoire of Music and Dance until 2016, when she commenced her doctorate.

**Giulia Pecorari** is an academic and costume designer. Her practice focuses on materials, their potential and how to use them to express the human condition through performance. She is BA Costume Course Leader at London College of Fashion. Her work has been presented internationally ("Critical Costume" in Helsinki, "Desenhos de Cena #1" in São Paulo) and she worked for fashion technology Studio XO on projects for Lady Gaga and Wayne McGregor.

**Pinar Gercek** is a costume designer and PhD candidate working and researching on the performative nature of costumes with a special interest in the potential of sound generation through costumes and movement, engaging both new technologies and traditional methods. She has worked as an academic member of staff in Mimar Sinan Fine Arts University, Istanbul.



*All images courtesy of workshop leaders.*



# PQ STUDIO: RESULTS DRIVEN WORKSHOP

## THE QUEST – PERFORMING WITH THE GHOST

**Length of Workshop:** 7 - 10, 12 June

**Workshop Fee:** 2000Kč (approx €78)

**Workshop Leaders:** Ephemera Collective (Serbia), Jorge Palinhos (Portugal), Attila Antal (Hungary) & Eric V. dela Cruz (The Philippines)

**Participation in this workshop requires:** openness to new perspectives, collaboration, curiosity

**Target Participants:** Student and Emerging Designers, Established Designers (Professional Development), Design Educators (Pedagogical Development), Arts Managers (Professional Development), Academics (History, Theory & Criticism)

### Workshop Description:

Relying firmly on all three aspects of the upcoming PQ2019 – Imagination, Transformation and Memory this workshop emphasizes the importance of diversity in spatial practices. An abandoned location/building found in Prague – ‘The Ghost’ itself! – will accommodate a group of provocateurs and participants in a quest for illusive, mystified and highly layered spirit of the place (aka genius loci). By acknowledging and embracing the space as a protagonist of a performative action, this group of spatial enthusiasts will provoke and engage into a deeply meaningful dialogue with it, in creation of a unique site-based experience. Peeling of the layers of spatial memory, imagining narratives that could have happened there, chasing spirits, vibes and atmosphere, transforming the existing spatial expressions into personal phrases and shapes, are just some of the clips in this creative chain. The workshop is planned to last four days with a possible outcome in form of a photo-exhibition, a specific and exclusive Lexicon of this place and performance.

Through investigating, experiencing and collaborating in this site-based interdisciplinary workshop, the participants will create, together with the provocateurs, a multi-layered spatial constellation in not only immersive, but highly engaging environment. As workshop leaders, we find it crucial for our participants to re-discover both architectural spaces and spaces of imagination! We feel that not enough credits are given to space, and that space is often understood simply as an envelope of an action. Where better to show its potentials, than in an abandoned, dysfunctional, desolated, heavily layered, rich-in-memory space? What better to do than to let it speak through its construction elements, materials, textures, frames, scenes and stories? This spatial quest should bring us closer to understanding of the space as neglected and unnoticed, yet highly inspirational co-performer.

After a successful story told inside the IFTR session at PQ2015, Ephemera Collective would like to open a creative dialogue on site-specificity with a wider PQ audience. In collaboration with a dramaturg (Jorge Palinhos) and two directors (Attila Antal and Eric V. dela Cruz), architecturally oriented Ephemera Collective strives to show ‘how interdisciplinarity works in practice’ – to emphasise and list all layers of a performance as ‘merged magic’ and to offer different, diverse, intense, obscure and sometimes colliding perspectives on ‘understanding Space as a Protagonist’ in site-based creative endeavours.



### About the Workshop Leaders:

**Ephemera Collective** is a group of spatial designers and agents, based in Novi Sad, Serbia. In their creative practice, members of the Collective work with diverse pallet of methods and strategies borrowed from the other disciplines, aiming towards the profound understanding and production of space. The Collective ventures into: performance, theatre, storytelling, visual arts, phenomenology and social science, in order to detect tools and acquire skills necessary for the establishment of an ‘architectural alternative’. By doing so through projects, workshops, texts and the educational practice members of the Collective create places for every purpose and of every scale – Places - The Protagonists. Following instructions from ‘The Manifesto’ written in the early days, the Collective looks for challenging and exciting ways of dealing with issues from the spatial design interdisciplinary field. Arguing that the spatial design’s creative potentials are borderless, the collective’s mission is to prove that.

Members of the Ephemera Collective are experienced leaders and organisers of the creative workshops and other experimental formats for architects, performers and other creatives - Novi Sad, Beograd and Subotica (Serbia); Banjaluka (BIH); ISDSWE Beijing 2011, 2012 (China); WSD2013 Cardiff, Wales (UK); PQ2015, Prague (Czech Republic); Timisoara, 2016 (Romania); Edinburgh and Glasgow 2017, Scotland (UK); WSD2017 Taipei and Kaohsiung 2018 (Taiwan); Manila 2018 (The Philippines).



*All images courtesy of workshop leaders.*





# PQ STUDIO: RESULTS DRIVEN WORKSHOP

## TRANSFORMING SPACE WITH ILLUMINATED SCULPTURE

**Length of Workshop:** 8 - 12 June

**Workshop Fee:** 2000Kč (approx €78)

**Workshop Leader:** Peter Balkwill (Canada/USA)

**Additional Workshop Leader:** Nan Balkwill, Marie-Ève Cormier, Ian McFarlane, Randi Edmundson, Dave Lane

**Participation in this workshop requires:** collaboration, creative problem solving, basic construction, visualize in 3-D

**Target Participants:** Student and Emerging Designers, Established Designers (Professional Development), Design Educators (Pedagogical Development)

### Workshop Description:

This workshop will tackle the question of how illuminated sculpture and abstract-puppet performance may transform and define an outdoor performance space.

As a team, we have been exploring the potential for articulated lantern performance in which humble, globally-ubiquitous materials such as reed, cloth and wire may be formed into hollow shapes and lit with LEDs from within. The St. John's Lantern Festival, The Berkshire Lantern Walk, and the Canada Council New Chapter funded project Iinisikimm, have been the backdrops where we have presented work using these lanterns; blurring the lines between pageantry and theatre. Set in forests and fields, these events included audience constructed lanterns, held by the public, sometimes creating a long illuminated tail, and sometimes spread out to form a blanket of twinkling stars in a field.

At PQ2019, we will continue this work and create a theatrical performance where the sculpture itself defines and transforms the playing space. In the spirit of unbridled risk, experimentation, and collaboration, we are calling on the imaginations of participating artists to help us design and construct illuminated sculpture and puppets to fulfill this work!

Points of inspiration:

- 1) The work of celebrated Canadian animator, Norman McLaren, whose work explores questions of human memory, cultural memory, perception, and the interplay of form, pure color, and space. McLaren's 1968 film Pas de Deux and his playful 1969 study in abstract shapes, Spheres, lend themselves to an exploration of visual scale and how form and size can affect our perception of physical space.
- 2) McLaren's rendering of the flat screen with a malleable, ever-changing visual perspective seems to have a relationship to early Renaissance scenic ideas, like those of Baldassarre Peruzzi (1481-1536), inspired by the writings of 1st century, Roman architect, Vitruvius. We're excited about the potential to bring these notions from the past to bear on what we create.

Our lantern-performance will make use of innate night-vision, which allows for very low-powered LEDS to appear more brilliant over time. We can create glowing forms with high visual impact that relate to the space around them — the audience may have walked on the path of the performance, but lit in this manner, it can seem entirely new and different.



### About the Workshop Leaders:

**Peter Balkwill** is a founding Co-Artistic Director of the Old Trout Puppet Workshop in Calgary, Alberta and an Assistant Professor of Acting and Drama at the School of Creative and Performing Arts at the University of Calgary. His work has been presented through-out Canada and internationally within the U.S. and Europe over the last 10 years, including the most recent sold-out run of Famous Puppet Death Scenes, at the Edinburgh Fringe Festival. As a pedagogue Peter also serves as Education Director for the Canadian Academy of Mask and Puppetry, directing the Banff Puppet Intensive at the Banff Centre for Arts and Creativity, as well as a co-director of the New England Puppet Intensive in Williamstown Massachusetts. Producing through CAMP, Peter brought together the team responsible for conceiving, creating and performing the puppet-lantern experience "Iinisikimm" which ties First Nation and non-First Nation artists together to celebrate the return of buffalo to the Banff National Park in Alberta, Canada. In October of 2018 Peter traveled to the Pesta Boneka International Festival in Indonesia, to explore further the implications of cross-cultural artistic exchange in the area of puppet related arts which also ties to his work as curator of the International Festival of Animated Objects in Calgary, Alberta.

**Dave Lane** is a painter, performer, puppet & mask maker and one of the original members of the Old Trout Puppet Workshop (Calgary) and is co-Director of the New England Puppet Intensive (Massachusetts). Dave has led workshops across the US and Canada including at Dell'Arte International, The Clark Art Institute, Massachusetts Museum of Contemporary Art (MASS MoCA) and at the Kennedy Center American College Theatre Festival. Dave is a two-time, Jim Henson Foundation grant recipient for his original play The Chronicles of Rose, which tells the story of Rose Valland who helped save countless European paintings from being lost forever during WWII. Recently, Dave helped to found The Newfoundland Puppet Collective which brought the community together over the course of two summers, to create a puppet-adaptation of the traditional Newfoundland tale, Jack and the Bottle of World's End Water. This work has led to the formation of the Berkshire Lantern Walk in Massachusetts, and Iinisikimm, a Canada Council New Chapter Grant/Canadian Academy of Mask and Puppetry project celebrating the return of Bison to Banff National Park.

**Nan Balkwill** is a Co-Director of the New England Puppet Intensive (Massachusetts), Co-Director of Iinisikimm and an alumni of the Dell'Arte International School of Physical Theatre. She also teaches and creates programs in theatre, Indigenous education, yoga and mindfulness for the Calgary Board of Education. Nan's work as a puppeteer, creator and director is rooted in ensemble based physical theatre.

**Geneviève Paré** is in the practice and profession of building, shaping and performing live theatre. As a puppeteer Geneviève works largely with found materials, paper maché, and giant lantern puppets. She is Co-Artistic Director of Mudfoot Theatre, and Associate Director of the Canadian Wilderness Artist Residency. Geneviève's creative energy draws from the body, impulse, nature and the object.

**Marie-Ève Cormier** has a Bachelor of Art in theatre & pluridisciplinary arts from the University of Moncton. Set and costume designer, Mève is a two-time recipient of the Bourse Banque Nationale Prize given out by the ATFC (La fondation pour l'avancement du théâtre français au Canada) and has trained in Italy with mask maker Maestro Sartori. Certified in community and international development by PUCRS (Brazil), she has taken the role of student representative at the Canadian Commission for UNESCO convention in Halifax and was New Brunswick's delegate at Toronto's Canadian Youth Art Network (CYAN).



*All images courtesy of workshop leaders.*

**Ian McFarlane** is a multifaceted theatre artist based out of Calgary and Vancouver. He is currently pursuing an MFA in Contemporary Arts at Simon Fraser University, and specializes in devised theatre and interdisciplinary collaboration, having worked as a scenic designer, a performer, a producer and a puppeteer. Ian is fascinated with the discarded, the misplaced, and the forgotten, which has developed into a sustainable practice of working with unorthodox materials. Ian is a Co-Artistic Director of Mudfoot Theatre in Calgary, Alberta and a frequent puppeteer with Bread and Puppet Theater in Glover, Vermont.

**Randi Edmundson** is a Jessie Richardson Award winning theatre creator from Vancouver. Her puppetry work spans many styles and techniques, but has a strong focus on engaging with community. Since participating in Iinisikimm, Randi has lead large scale puppet lantern projects across BC.





# PQ STUDIO: RESULTS DRIVEN WORKSHOP DEVISING THE COLLABORATIVE IMAGINATION

**Length of Workshop:** 8 - 12 June

**Workshop Fee:** 2000Kč (approx €78)

**Workshop Leader:** Eric Rose (Canada)

**Additional Workshop Leader:** Anton deGroot

**Participation in this workshop requires:** physical participation, willingness to perform, curiosity, an openness to experimentation.

**Target Participants:** Student and Emerging Designers, Design Educators (Pedagogical Development)

## Workshop Description:

*“to imagine, to compose, to suppose, to guess, to purpose, to mediate, to describe, to depict, to scheme, to contrive...”*  
- Definition of “devise”, Chambers Dictionary

This rigorous hands-on 4-Day devising workshop is designed to inspire the collaborative imagination. Over the course of the workshop, participants will be led through a series of devising theatre exercises based on the unique artistic practices of Ghost River Theatre ([www.ghostrivertheatre.com](http://www.ghostrivertheatre.com)).

Open to adventurous artists in all media, the workshop will foster an innovative environment where participants will develop, learn and experiment with new tools for creative expression. With a focus on developing the points of intersection between collaborators / disciplines, participants will come away from the workshop with new techniques, strategies and exercises that can be utilized both for the creation and development of new performance and the teaching and facilitation of the classroom. The culmination of the 4 day experience will be a performance installation based on the source material the participants will have been devising over course of the workshop.. Open to artists of all disciplines.

## TOPICS INCLUDE

- \*Collaborative creation dynamics
- \*Visual approaches to storytelling
- \*Non-traditional text generation
- \*Key principles for a healthy collaborative practice
- \*Alternative methods for the development of design concepts
- \*Object manipulation and transformation



## About the Workshop Leaders:

**Eric Rose** is an award winning director, deviser, playwright, educator and the Artistic Director of Calgary’s acclaimed Ghost River Theatre. His work embraces a hybrid of high tech visual spectacle with low-fi theatrical magic and is developed through a significant investment in imaginative research and development. Selected GRT credits: concept/direction *SCENT BAR*, *TOUCH*, *TASTE* and *Tomorrow’s Child* for blindfolded audiences as part of GRT’s Six Senses Series; directing/co-writing *The Last Voyage of Donald Crowhurst*, (Betty Award for Outstanding Production, Direction, New Play and shortlisted for the Gwen Pharis Ringwood Prize); directing/co-writing *Highest Step in the World* (Outstanding Production, CITT Award for Technical Achievement).

Additional credits: directing a lab workshop of *Troilus & Cressida* for Stratford Festival; directing/dramaturging *Forbidden Sacrifice* for the Kathy Knowles Theatre Company in Ghana. Eric is honoured to have been the Playwright in Residence at Alberta Theatre Projects, the recipient of the Canstage Award for Direction, and Lieutenant Governor of Alberta Artist Award for his body of work as a live-performance innovator. As an educator, Eric has taught for: University of Toronto, Theatre Calgary, Globe Theatre, Tarragon Theatre, Mount Royal University, Sheridan College, University of Calgary, and many others. Next, Eric is directing/co-writing GRT’s production *GIANT* about wrestler Andre the Giant, recipient of Canada Councils New Chapter Grant.

**Anton deGroot** is an award-winning set, light, and sound designer based in Calgary. He received his MFA from the University of Calgary in 2015. Select credits include: Brontë, HMS Pinafore, Treasure Island (Stratford Festival); The Shoplifters, Mary Poppins (Theatre Calgary); Nine Dragons, The Hollow, Travels With My Aunt (Vertigo); King Lear, Macbeth, All’s Well That Ends Well (Shakespeare Company); In the Wake, Sequence, Crime Does Not Pay (Downstage); The Circle, Charlotte’s Web, Cockroach (other). Up next: The Thin Man and Dracula: the Bloody Truth! with Vertigo, Jersey Boys with Stage West, and GIANT with Ghost River Theatre.

**About Ghost River Theatre:** Led by Artistic Director Eric Rose, GRT is a devised-theatre company that creates, develops and mounts original productions through a significant investment in imaginative research and development. We make our work in a rigorous, supportive collaborative-creation environment that recognizes and utilizes the unique abilities of all participants, premiering our work in Calgary, Alberta, Canada, then touring it nationally and internationally. Our work embraces a hybrid of high tech visual spectacle with low-fi theatrical magic.



All images courtesy of workshop leaders.





**Length of Workshop:** 9 - 12 June

**Workshop Fee:** 2000Kč (approx €78)

**Workshop Leader:** Tsai-Chun Huang (Taiwan)

**Participation in this workshop requires:** sewing machine stitching, pattern cutting, good sense of 3-Dimensional object

Participants should also bring:

- fabric scissor
- scissor for paper
- Pattern making ruler
- hand stitching Thread/ needles
- bobbin/ bobbin case for domestic sewing machines
- any tool that will help you do pattern making and sewing which I did not list above
- 2-3 kinds of lightweight, stiff, polyester Fabric you want to test 1-2 Meter for each kind
- An item (hard one, not soft) you like and you have a story with (either good or bad). Can be a pencil case, a music box, a toy etc

**Target Participants:** Student and Emerging Designers, Design Educators (Pedagogical Development)

#### Workshop Description:

The purpose of this workshop is to introduce specialized pleating skill and craftsmanship, and to discuss the relationship between body, movement, and clothes. Participants will come-away from this workshop with practical knowledge of these pleating technique, and will be able it to apply them to future costume design and productions. This 3-day workshop will begin from a “Form Exercis”, exploring the geometric shapes through daily objects or body movement. The designed form is based on the Gilles Deleuze’s concept of “plica ex plica” which will later be the main object for pleating.

The second day concentrates on the technical aspect and participants will be encouraged to fold a piece of origami mould, followed by a brief introduction of the history of pleating, including a demonstration of a Victorian Pleating Machine to show how wives pleated fabric after laundry in 18th century.

Day 3, Tsai-Chun will introduce various pleating methods, such as hand stitched pleats (smocking), thermal pleats and structural pleats. Moreover, the focus would be on Issey Miyake’s breakthrough in the pleating industry known as the INVERSION PROCESS. Tsai-Chun will then lead participants to make a 2D garments based on the first day’s form exercise for hand pleating process. After the garments are made, participants follow the Inversion Process principle to pleat the garments and steam them onsite.

Finally, participant will have created a pleated garments by the end of the workshop which will be exhibited in Industrial Palace in central Prague over the course of PQ 2019.



#### About the Workshop Leaders:

**Tsai-Chun Huang** is a fashion designer with a costume design background.

His PhD research based at Royal College of Art, London (Textile Design 2014-19) explores the spatial relationship between garments and the human body, focusing on the act of dressing. Prior to his arrival in London, Tsai-Chun was a tutor attached to HABA at ARMU Design Taipei where he taught pre-schoolers design through an architectural approach. In 2013 he received funding from the Taiwanese government to investigate traditional indigo dying techniques in China and the USA.

During His research in RCA, he travelled to various countries, including USA, UK, China, Japan, and Taiwan, to demonstrate the hand pleating techniques, and to teach participants to produce pleating garments by Issey Miyake’s Inversion Process. Tsai-Chun believes that the development of new materials will dramatically change fashion in the future. He is committed to researching responsive fabrics.



*All images courtesy of workshop leaders.*





# PQ STUDIO: RESULTS DRIVEN WORKSHOP

## EXPANSIVE LISTENING: AN ECO-MATERIALIST APPROACH TO DEVISING SPATIAL DESIGNS

**Length of Workshop:** 8 - 9, 12 June

**Workshop Fee:** 1200Kč (approx €47)

**Workshop Leader:** Tanja Beer

**Additional Workshop Leader:** Jennifer Tran

**Target Participants:** Students & Emerging Designers, Established Designers (Professional Development), Design Educators (Pedagogical Development), Academics (History, Theory & Criticism)

### Workshop Description:

The ecological turn of the last decade has led to a renewed interest in exploring found objects and reclaimed materials in the performing arts. For many scenographers, inspiration for re-purposing these 'leftovers' comes from the serendipitous relationships that arise from them – a way of rethinking our connection with materials and challenging preconceptions about that which we throw away. This workshop will explore the concept of 'expansive listening' in scenographic practice, a more-than-human approach to devising spatial designs which focuses on the designer's ability to become alert to a material's co-creative capacities and sensitivities. Ideas of expansive listening are apparent in eco-materialist theories of consulting 'non-humans more closely, or to listen and respond more carefully to their outbreaks, objections, testimonies, and propositions' (Bennett 2010: 108). This approach can support designers in extracting or releasing the potential of an object, allowing forms to arise within flows of material and surroundings rather than imposing ideas on to a substance. From the journey of 'the find' (theatre storage units, recycle centres, tip shops, car boot sales, dumpster diving and road side pickups) to processes of making and transformation, this workshop will explore how 'expansive listening' (or becoming more receptive to a material's qualities) can be used as a novel approach to designing spaces.

The workshop will begin by discussing key conceptual ideas around contemporary notions of materialism and upcycling, with a particular focus on the scenographer's relationship with material vestiges and societal debris. Working with an assortment of reclaimed materials, participants will be taken through a series of prompts and processes that open up opportunities for more-than-human dialogue, collaboration and potentiality through a direct engagement with found materials. This will include body storming ideas across spaces and contexts, costume and performance. The experimentations will result in a collective performance installation that aims to shine new light on material–human partnerships, offering novel tools and approaches for scenographers to bring back into their own practice.



### About the Workshop Leaders:


**Tanja Beer** PhD, is an award-winning ecoscenographer, community artist and Academic Fellow in Performance Design & Sustainability at the Melbourne School of Design, University of Melbourne, Australia. She has more than 20 years of professional experience, including creating numerous stage designs and public installations for organisations in Australia and overseas. Tanja has a Masters in Stage Design, a Graduate Diploma in Performance Making, and a PhD by Creative Works. As a leader in ecological design practice, Tanja has taught subjects across scenography, architecture, performance making, sustainability and climate change at several Universities in Australia and around the world. Tanja's most significant work is The Living Stage, a global initiative that combines stage design, horticulture and community engagement to create recyclable, biodegradable, biodiverse and edible performance spaces. Since its inception in 2012, The Living Stage has been successfully realised in six cities around the world, including Glasgow and New York as well as being featured in exhibitions at the V&A Museum (London) and the 2015 Prague Quadrennial. Tanja has published over 13 papers in a variety of peer reviewed journals and recently co-edited a special edition of the CSPA Quarterly on Expanded Scenography with Ian Garrett. She is currently writing her first book on Ecoscenography with Palgrave MacMillan.

**Jennifer Tran** is an Australian born Chinese designer and community engagement practitioner. Graduate of Industrial Design (Honours)(Swinburne University), Interior Design (RMIT) and Arts and Community Engagement (VCA). With experience in theatre set design, community engagement and project coordination, at the core of her practice she uses design as a creative problem solving tool to connect people. She has collaborated designs with independent artists, youth theatre and disability theatre company; coordinated arts-in-education programs and community events; and facilitated workshops with children, women, migrant community groups and festival events.



*All images courtesy of workshop leaders.*





# PQ STUDIO: RESULTS DRIVEN WORKSHOP

## NOMADIC BODIES OF LIGHT IN PUBLIC SPACES

**Length of Workshop:** 8 - 12 June

**Workshop Fee:** 2000Kč (approx €78)

**Workshop Leader:** Antony (Ant) Nevin (New Zealand)

**Additional Workshop Leaders:** Josh Lewis, Franziska Steinkohl

**Participation in this workshop requires:** basic construction/fabrication, drawing, rendering, sourcing and adapting materials, basic coding/arduino, basic knowledge of electronics

**Target Participants:** Students & Emerging Designers, Established Designers (Professional Development), Design Educators (Pedagogical Development)

### Workshop Description:

In this workshop/masterclass we will focus on developing creative work that responds to PQ2019's guiding principles of imagination and transformation. With a focus on practice and collaboration participants will work together to ideate, prototype and construct an installation that is hosted by a body or bodies and that moves through the various spaces of PQ2019. In this workshop we will emphasize how light, noise and materiality can be used to affect people and extend the notion of installation design and scenography to installations that are nomadic; moving to, from, through and with people, bodies and spaces.

This workshop is primarily concerned with the audience experience, which as Joslin McKinney and Philip Butterworth (2009, p.4) say "is concerned with audience reception and engagement. It is a sensory as well as an intellectual experience, emotional as well as rational" In other words we are looking to create, through bringing together technology, bodies, light, movement, sound and the temporal/spatial environment, a novel sensual and affective encounter.

Over the course of the workshop /masterclass participants will rapidly iterate concepts, design working prototypes and develop your creative vision in response to various provocations. Regular feedback will be given through both formal and informal sessions and in a supportive peer to peer context and by the workshop leaders.

Each day has a specific aim. Day one is concept generation, ideation and designing; Day two prototyping; day three realization and day four completion and a final presentation. Within each day there will be a series of presentations from the workshop leaders. This will cover conceptual, technical and theoretical issues.

In the first day of the workshop participants will work in teams to design, prototype and make a series of small body extensions that explore concepts of light, such as reflection, darkness, shadow and glow. This forms a conceptual framework for the next phase of the workshop/masterclass. These concepts are building blocks. Once participants start prototyping, they might then build on them, combine them or find another framework to work with.

The second day of the workshop focuses on using the material qualities of light participants explored in the first day. A concept will be developed and prototyped through a series of rapid prototyping exercises.



On day three participants can expect to develop their prototypes by responding to feedback received. Here we trouble-shoot, try, fail, improvise, make do, and stress test the concept and the performative, technical and structural aspects of the creative output.

Day four is where everything comes together. With the assistance of coffee, chocolate, hot glue and gaffer tape the final prototypes produced during the workshop are resolved and finally unveiled to the in a public showcase/performance

### About the Workshop Leaders:

**Antony Nevin's** creative and teaching practice explores the transformative potential that occurs when people encounter unpredictable situated and nomadic objects in public spaces and during civic events. By deploying these objects into public spaces, the affective, felt and sensual human experiences of collective social encounters are revealed and encouraged to emerge.

His creative practice has resulted in installations being exhibited in Norway (NORDES), Ireland (LIGHTWAVE), the US (ISEA), Australia (IDEA) and in New Zealand (LUX, KINETICA) and is critically reflected on in "Shifting Our Horizons", a chapter he co-authored in the book *Intersecting Art and Technology in Practice* (2017).

Currently Antony is a senior Lecturer in the School of Design, Massey University, New Zealand, where he coordinates the communication design honours programme. He has also developed a popular course which focuses on designing interactive installations for festivals and events and ways in which augmented bodies can intersect with people in public spaces and during cultural civic events.

Framed through the notion of extimacy (Beesley, 2003) and his own creative practice, these projects use light, materiality and durational performativity to explore novel ways in which situated and nomadic objects influence collaborative sociability



*All images courtesy of workshop leaders.*





## PQ STUDIO: RESULTS DRIVEN WORKSHOP FEMININITY/BACKSTAGE/DESIGN

**Length of Workshop:** 10 - 12 June

**Workshop Fee:** 1200Kč (approx €47)

**Workshop Leaders:** Agata Skwarczynska, Juli Balazs, Fruzsina Nagy, Uta Gruber-Ballehr, Ana Lopez Cobos (Poland, Hungary, Germany, Spain)

**Participation in this workshop requires:** liberal viewpoints, willingness to play and be inspired

Participants will also need to bring:

- A photo of a women –Think about what is the most inspiring and brave women you know. A real person not fictional. It may be someone from family or friend circle, someone famous or from past history. Make sure you feel a sort of connection with this person. We will be building a narration based on that figure. Therefore think it through and try to discover why this person is so close to you? What kind of personality traits you admire. Think about details that attract you to her. Prepare as many details of her life as possible. Bring a photo of her.
- Accessories – We will be needing a different kind of accessories from haberdashery (pins, buttons, ribbon....). What ever you wish and which is somehow associated with imagine figure of your heroine. Use your intuition.
- A t-shirt – Please bring a T-shirt in your size (short sleeve). The color doesn't matter. It will be destroyed during workshop then it can be used.

**Target Participants:** Students & Emerging Designers, Established Designers (Professional Development), Design Educators (Pedagogical Development)

### Workshop Description:

Five vigorous and successful women –all designers - from all around Europe, grouped together in one common master workshop. Juli Balázs and Fruzsina Nagy from Hungary, Uta Gruber-Ballehr from Germany, Ana Lopez Cobos from Spain and Agata Skwarczyńska from Poland. Five different artistic individuals from different backgrounds joined in one purpose: to share their exceptional professional and life experience. We would like to show our feminine perspective in the process of creation and production for the theatre.

The theatre is dominated by masculine standards. It's usually men who are heads of the institutions, the directors of productions or technical directors. We sometimes feel less appreciate or less paid just because of our different sex.

Is there a place for real feminine language and model of work in theatre? We are making art and we need to use our influence to develop the world. We want to look closer at this question and encourage the participants of the workshops to make an attempt to open themselves to their feminine side – a side which everyone has. And to create a powerful and strong message about what is connected with the feminine domain: motherhood, sex appeal, fashion, emotions, tears, common handmade works, cooking, housekeeping, building a career and having remorse because of that, feeling guilty because of achieving success.

The workshops will last three days; two days dedicated to creation with a common performed exhibition of all works on the last day. We are ready to compromise for particular ideas, and to help each other with personal knowledge and skills. We want to stimulate a dialogue between our concept of theatre art.

The workshop is open not only for women, we welcome every



participant!

Example of Workshop: The idea is to work with connotation of the color pink within a cultural context using a material such as a pink stretch foil (stretch plastic). The attempt will be to make it work as a space intervention. We will be creating a special structure from foil and overgrowing the existing architecture of exposition building. Or maybe even the city of Prague. We will build costumes and 3 dimensional sculptures out of paper. They will be attached with different material for contrast. At the end of the exhibition works will be burned down to show a new metaphoric life.

### About the Workshop Leaders:

**Agata Skwarczyńska** Polish stage, costume and light designer. Sha's created various stage designs for numerously theatrical scenes in Poland and Europe.

In 2011, she curated and created the exhibition design and concept for the Polish National Exhibition on the Prague Quadrennial 2011. The exposition was also exhibited in the Polish Center of Scenography in Katowice (2011).

In 2015, she was awarded a Golden Mask prize for the best set design for: Queen Margot.

In 2017 she participated in World Stage Design (WSD) exhibition in Taipei in Taiwan, where she presented two works: Antony and Cleopatra and The Leper. A Melodrama. She won a golden medal in performance design category for the work The leper. A Melodrama.

In her designs she is interested in the symbiotic relation between an actor and the designed space. Despite of this, both elements exist separately whereas the actor's body fills up the space, develops its character and gives it a new meaning. She designs objects such as sculptures and installations. The use of fabrics plays an important role in her artistic activities and is present in almost all her projects. She's experience in doing traditional weaving and ply-split braiding. In 2016, she was a textile artist in residency in Craft Village, New Delhi, India.  
[www.agataskwarczynska.pl](http://www.agataskwarczynska.pl)



*All images courtesy of workshop leaders.*





# PQ STUDIO: RESULTS DRIVEN WORKSHOP

## THE HIDDEN LIVES OF SPACES:

### SITE-BASED PERFORMANCE ECOLOGY

**Length of Workshop:** 10 - 12 June

**Workshop Fee:** 1200Kč (approx €47)

**Workshop Leader:** Ian Garrett (Canada/Australia/USA)

**Additional Workshop Leaders:** Tanja Beer, Paul Cegys , Justine Garrett, Andy Houston

**Participation in this workshop requires:** storyboarding, mixed reality performances, systems thinking, audio/video editing, interdisciplinary collaboration

Participants will also need to bring their personal laptop computer for use during the workshop.

**Target Participants:** Students & Emerging Designers, Established Designers (Professional Development), Design Educators (Pedagogical Development), Academics (History, Theory & Criticism)

#### Workshop Description:

Contemporary ecological concerns bring with them an opportunity for innovation; to rethink traditional theatre practices and forge ecologically inspired approaches that push intellectual and creative boundaries and the aim of the workshop is to explore how scenographers might consider their practice within the broader system of ecological organisation to build designs that encompasses environmental, social and political potential. This is a three day workshop in which participants work in small groups to create mixed-reality performances using principles of ‘ecoscenography’, site-responsive dramaturgies and virtual-scenographic techniques in Stromovka park.

Environmentalist David Suzuki proposes that our current environmental crisis is in part to do with the situation that most of what we know about the world, comes to us through various forms of representational knowledge, media, history, economics, politics or other discourses – even our own stories or anecdotal versions of events could be considered as such representational knowledge. To challenge these conventional ways of knowing, this workshop will introduce participants to the concept of ‘ecoscenography’, where embodied, creative, and environmentally conscious processes align to become a fundamental part of the scenographer’s ideas, processes and aesthetics

Using a variety of analogue and virtual technologies, we will examine how considering wider socio-ecological factors of place can lead to a renewed investigation of scenographic materials, processes, aesthetics, roles and partnerships that can also guide a positive future. This will be rooted in Peter Wohlleben’s “The Hidden Lives of Trees” in which he describes urban trees planted in parks and by the side of roads as the street kids of the forest. They have been cut off from their family with no parents, no uncles, no aunts to comfort them and no cozy, calm, moist forest floor to support their development. The creation of site-specific performance is akin to this act of enunciation, to be perpetually working between the absence of what we imagine the space to be and the material evidence of its proper and present uses.

We will work with these principles of ecoscenography and site specific performance to examine the ecologies of Stromovka and examine the use of immersive media tools such as 360/VR video, spatial and binaural audio, and geolocation as a method for enhancing the performativity of this place and reexamining how we create representational knowledge. On day one, participants will be introduced to our conceptual foundations in ecoscenography



and site-specific performance before moving to the site of our exploration. The second day will then introduce new media forms to continue an iterative exploration of space. The third and final day will continue to refine the performance explorations in preparation for a public presentation in the evening.

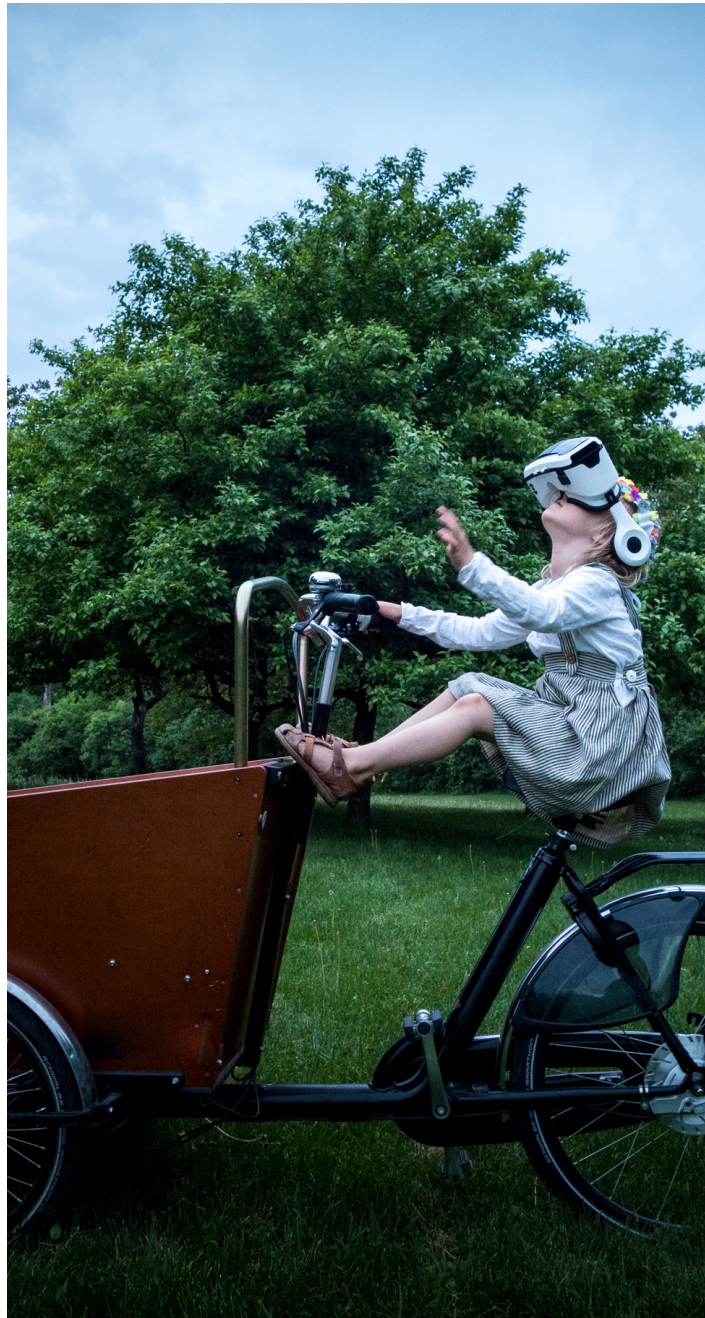
#### About the Workshop Leaders:

**Ian Garrett** is a designer, producer, educator, and researcher in the field of sustainability in arts and culture. Ian is Associate Professor of Ecological Design for Performance at York University in Toronto, the co-founder and director of the Center for Sustainable Practice in the Arts (CSPA), Executive Producer at ToasterLab, and resident designer at the Indy Convergence. He is a member of Associated Designer of Canada, where he serves on the Board of Directors. He is a member of the US Institute of Theatre Technology (USITT), where he currently serves as the Curator for the United States’ entry for the 2019 Prague Quadrennial, and chairs the Education Committee for the Broadway Green Alliance.

**Tanja Beer** PhD, is an award-winning ecoscenographer, community artist and Academic Fellow in Performance Design & Sustainability at the Melbourne School of Design, University of Melbourne, Australia. She has more than 20 years of professional experience, including creating numerous stage designs and public installations for organisations in Australia and overseas. Tanja has a Masters in Stage Design, a Graduate Diploma in Performance Making, and a PhD by Creative Works. As a leader in ecological design practice, Tanja has taught subjects across scenography, architecture, performance making, sustainability and climate change at several Universities in Australia and around the world. Tanja’s most significant work is The Living Stage, a global initiative that combines stage design, horticulture and community engagement to create recyclable, biodegradable, biodiverse and edible performance spaces. Since its inception in 2012, The Living Stage has been successfully realised in six cities around the world, including Glasgow and New York as well as being featured in exhibitions at the V&A Museum (London) and the 2015 Prague Quadrennial. Tanja has published over 13 papers in a variety of peer reviewed journals and recently co-edited a special edition of the CSPA Quarterly on Expanded Scenography with Ian Garrett. She is currently writing her first book on Ecoscenography with Palgrave MacMillan.

**Paul Cegys’** (MSc) work merges multiple practices of performance creation and design, from theatre and opera to site-specific installation and intermedial VR/MR scenographies. Paul is on Faculty at the University of Waterloo in the Department of Communication Arts and is a PhD. student in the School of Arts, Design and Architecture at Aalto University in Finland. Upholding his commitment to ecological imperatives he merges his artistic work with his sustainability practice (MSc in Sustainability Science and Environmental Studies, Lunds University, Sweden. Paul is currently a lead designer for the Digital Oral Histories for Reconciliation VR project funded by the Social Sciences and Humanities Research Council of Canada and in partnership with Oculus VR. He currently serves as Digital Curator for the Canadian emerging artists exhibit for PQ19 and as Co-Curator and Workgroup Leader of the VR/MR 36Q° for PQ19.

**Justine Garrett** is a writer, performer, and producer. She is the co-founder of Toasterlab, which produces geolocated mixed reality (MR) videos, apps, and performances. She co-wrote Transmission, an augmented reality and distributed performance series that premiered as part of FuturePlay at the Edinburgh Festival Fringe in August 2017. Toasterlab was a recent recipient of an Animating Toronto Parks grant, funded by the City of Toronto. Her personal essays and articles have appeared in the Los Angeles Times, the University of Chicago Magazine, the Hairpin, Muscular Dystrophy Association’s Strongly, and more. She was a managing editor of Black Clock,



*All images courtesy of workshop leaders.*

and edited Artizen, a student journal at CalArts. She has taught writing at CalArts, improv for the Indy Convergence, and currently teaches MR writing and performance as part of Toasterlab. Justine has produced PSAs, VNRs, and documentaries for governmental and nonprofit organizations, and directed exhibition videos for the Science Museum in London. She was a researcher for the Emmy Award winning documentary No Greater Love about organ donation and transplantation.

**Andy Houston** is an artist-researcher in intermedia and site-specific performance, and an associate professor of theatre and performance at the University of Waterloo. In the last twenty years, he has directed and dramaturged several large-scale site-specific, intermedia productions. As a scholar, he has published broadly in his field and edited a Canadian Theatre Review issue on site-specific performance, as well as a collection of writings on environmental and site-specific theatre in Canada, published by Playwrights Canada Press. For more information see: [www.andyhouston.net](http://www.andyhouston.net).



# PQ STUDIO: RESULTS DRIVEN WORKSHOP SCALING-UP! TRANSFER YOUR PRODUCTION FROM THE STUDIO TO A LARGER THEATRE

**Length of Workshop:** 9 - 12 June

**Workshop Fee:** 2000Kč (approx €78)

**Workshop Leader:** Allan Stichbury (Canada)

**Additional Workshop Leader:** Paphavee (Poe) Limkul (Thailand)

**Participation in this workshop requires:** Basic model making, drafting, and drawing skills as well as open mindedness

“In this workshop you will build a preliminary model, which will be exhibited at the conclusion of our time together. I will not specify the exact scale you must work in, but I recommend either 1:50 (1/4”=1’-0”) or 1:25 (1/2”=1’-0”) – I will leave the choice up to you. Also, I will not require you to build your preliminary model out of any particular materials. Please use materials and processes you are comfortable with. We will be working pretty fast and the focus will be on communicating, sharing and exploring ideas. For each of you this will mean different model making tools and materials and processes.

The PQ will supply a few cutting mats, knives, rulers, glue and some paint. However, I strongly suggest that you bring some of these things yourself as sharing may affect the flow of your work and you may not be happy with tools you are not familiar with.

You will need to supply your own card stock, foam core paper, wood, plastic, etc. The list of possible supplies is of course endless and each of you should work with the materials that you are most comfortable with. You should also have these materials easily at hand - again we will be working very quickly and you need to be comfortable with the tools and materials. Please also bring at least one scale figure, more is better. I will try to keep you focused on scale as it relates to the human figure rather than to a measured scale.

Some of you may wish to model electronically and for final presentation that is absolutely fine with me, but in the early stages of development I would like all of you to work in 3-D. So you all need some materials.

Here are the names of two shops in Prague where you can find supplies:

PM pecka modelar – Karikubt Svetle Streett

ProModely in Dejvice

Please bring your supplies to our first meeting. There will be space to store them in the studio.” - Alan

**Target Participants:** Students & Emerging Designers, Design Educators (Pedagogical Development), Directors and theatre makers

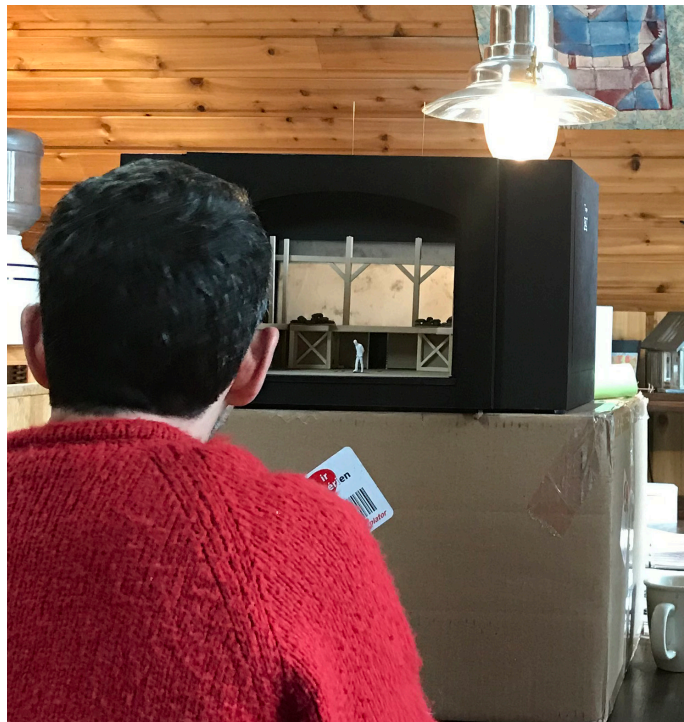
## Workshop Description:

In this workshop, emerging designers are given the opportunity to explore transferring a design from a small studio or festival-style production to a large scale theatre; to take an in depth look at the challenges and pitfalls often faced by such transfers.

This workshop is offered in response to the growing trend in which small, often independent productions are “picked up” and remounted or transferred to significantly larger venues. These venues are often a completely different style of theatre from that of the original production, which can lead to unanticipated complications.

How can we think about, redesigning or adapting our productions to take maximum advantage of the transfer and truly advance the production?

Participants will bring a design to Prague for a small-scale production (a model, sketches, basic technical drawings, production photos). This could be a design that was produced, or created as hypothetical classroom or “paper” project. Participants will examine different theatre spaces by observing how non-theatre events are shared, exhibited, performed, witnessed and presented in their very particular venues. The group will then visit one of Prague’s large theatres to discuss a theoretical transfer.



Over the course of the following two days, participants will then work with the guidance of the workshop leader to create a preliminary model which demonstrated a potential solution to the transfer. Participants will explore ways to think about, and redesign, re-imagine and/or adjust a production designed for a small theatre or very different theatre venue and make the new, re-imagined production even better in its’ new venue. The original design and preliminary large-theatre transfer design will be exhibited together in an informal exhibition.

## About the Workshop Leaders:

**Allan Stichbury** is a professional set and lighting designer and a former professor of design (28 years) at the University of Victoria in Canada. He was the Commissioner of Canada’s PQ 1995 exhibition and has attended and exhibited in every PQ since. Most recent productions are: *A Christmas Carol* and *The Wars* at The Grand Theatre, London.



*All images courtesy of workshop leaders.*