



Intersection: Intimacy and Spectacle

La revue indisciplinée
MOUVEMENT

INTER SECTION
← →
INTIMACY AND SPECTACLE

PAVILLON BOSIO

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INTERSECTION A NEURONAL PROJECT

by Jean-Marc Adolphe

Editorial

As its name indicates, The Prague Quadrennial of Performance Design and Space is only held once every four years. This would seem unfortunate: within Europe's proliferation of festivals of every kind, including contemporary art events, scenography is never considered as a subject in its own right. This Prague rendezvous is therefore one of a kind. But this slow rhythm (every four years) also has its advantages. Because rather than bowing to the demands of the "show-based society" and its growing number of festivals, the Prague Quadrennial provides the necessary opportunity to gauge the development of artistic forms. And from this perspective, scenography is not perceived to be a stand-alone "discipline" within artistic production but as a short-cut that enables different fields of contemporary artistic creation to be explored. It is therefore not without significance that a project entitled "Intersection: Intimacy and Spectacle" should today become a subject of exploration and "stage production" in the public arena of the city of Prague. This event, known as the "30 boxes" forms a kind of Utopian village whose

unity can only be measured by the multiple ramifications it spawns. It is therefore a neuronal project, supported by eight European structures: the New Theatre Institute of Latvia in Latvia, Escrita na Paisagem Festival de Performance e Artes de Terra in Portugal, the Victoria and Albert Museum in Great Britain, Kiosk in Serbia, Krétakör in Hungary, the National Theatre in Prague, the MiBAC - Direzione Generale per lo Spettacolo dal vivo in Italy, the Kiasma Theatre, Kiasma Museum of Contemporary Art in Finland, in which the projects of Intersection will be located after the Prague Quadrennial. A constellation of places which, let it be said in passing, reveals an expanding Europe, far from the centres of power and visibility which are usually recognized as being those of a Europe that is far too inward-looking.

Despite being published in France (a country that is sometimes accused, quite rightly, of displaying a certain political and cultural arrogance), the magazine *Mouvement* has always, since its launch in 1997, been on the lookout for emerging expressions of

contemporary creativity, wherever they appear: often far from institutionalized establishments or geographically dominant areas. Refusing to isolate such and such a field of artistic endeavor (theatre, dance, visual arts, music, etc.), *Mouvement* defines itself as an "undisciplined review" that rebels against every indoctrination or stereotype and refuses narrow specialization. The publication of this special edition, in partnership with The Prague Quadrennial of Performance Design and Space enables a remarkable focus to be brought to a dynamic concept of scenography, no longer viewed in a supporting role to the main production, but as an autonomous dimension of creative imagination. An approach that is even more stimulating since scenography is no longer today only associated with theatre or visual arts, but has spread widely across the public arena, and whose "stage production" (via communication and marketing) too often takes us for mere passive spectators. The twelfth edition of the Prague Quadrennial, at the crossroads between intimacy and spectacle, signals perhaps the start of a new era.

On cover: *Space craft*,
by She-architekten, Hamburg, 2003.
Photo: Daniel Sumesgutner

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by Jean-Marc Adolphe

THE PALPABLE EXPERIENCE

For its twelfth edition, the Prague Quadrennial explores the intersections between intimacy and spectacle. A real-time laboratory that takes for experimental subject spectator's place, time, space, and new technologies.

Within the project title "Intimacy and Spectacle", conceived by Sodja Zupanc Lotker, artistic director of the Prague Quadrennial of Performance Design and Space, the most important word is of course "and". Because it is not only a case of seeing how a "spectacle", including its most contemporary expressions, could make room for intimacy. Moreover, these two words, "intimacy" and "spectacle" at first sight seem to be poorly suited, like a couple on the verge of divorce! Isn't intimacy something that is rightly experienced away from the public gaze? Certainly, preconceived ideas are often misleading: it would be interesting to analyze what intimacy can be experienced whilst attending a "spectacle"...But that is not the aim of the Prague Quadrennial.

A space in progress

In Prague, from 16-26 June 2011, it will be a case of exploring a "crossroads" between "intimacy" and "spectacle". For this veritable real-time laboratory, Sodja Zupanc Lotker asked Israeli architect Oren Sagiv to produce a unique modular framework. From the fields of live shows, music, literature or visual arts, around thirty artists have been invited to *live*, during the eleven days of the Quadrennial, in a separate box (white cube or black box, according to choice). What is immediately interesting, in this project which is by nature immersive, is that the "scenography" is required to relate as much, if not more so, with the timeframe rather than the context. Secondly, it is not merely a case of including the spectators, but to imagine them as being an integral part of a scenography evolving over time. In this way, as Marcel Freydefont puts it, *"modifying the size of the gap does not imply removing the critical distance: boundary, dividing line, demarcation, distinction. Especially if one considers, as we do, that the strength of a mechanism or a protocol*

lies in its capacity to encourage an exchange."

In Prague, certain artists who are used to exploiting large venues for the limited time of a production are going to transpose their world into a radically different context. Some of them, like choreographer Josef Nadj, will make their artist's workshop into a nomadic shelter, inviting the public to share a space which is a little like an artist's secret den. Others like stage designer Anna Viebrock, fashion theorist Caroline Evans or Latvian duo stage-designer/puppeteer 'Mareunrol' have designed "models" which will not, however, be viewed as in an exhibition, but experienced from the inside. Other artists achieve this reverse perception by drawing on the potentialities offered by scenographic technologies, either audio or visual: an installation for robots and video by Nathaniel Mellors, a kinetic installation by Markus Schinwald, an installation by the 'Societas Raffaello Sanzio', an audio landscape by Hans Rosenström, an immersion proposed by Harun Farocki, etc. Yet others (choreographers Hooman Sharifi, Dace Džeriņa and his Touring Dance Teacher), will take advantage of the situation offered by the Prague Quadrennial to develop with the public a space in progress: in this way Caroline Evans and Hansjörg Schmidt have created a "theory box" within which, "like the miniature hall of mirrors in the installation, the answers simply replicate the questions from new points of view in an endless relay".

The Prague Quadrennial project, Intersection: Intimacy and Spectacle is very interesting in the most appropriate scenographic methods for a "performance" (as an emerging tendency in contemporary artistic production), but to a certain extent it envisages scenographic inventiveness as a performance in its own right. Traditionally, scenography is often viewed as a lifebelt to avoid drowning in a sea of words or visual/audio stimuli. To assume the cessation of "décor" is to invite the "spectator" to free





Performance led by Hooman Sharifi in May 2010 at 59, Rivoli, Paris. Photo: all rights reserved.



Ana Borralho and Joao Galante's installation-performance. Photo: Vasco Célio.

himself from the familiar landmarks that usually keep him afloat, and to encourage him to find his own buoyancy in the torrent of signs available to him, offered by every performance or form of spectacle. This then truly becomes a crossing, and there is general agreement that as such, the scenography becomes a question of time as well as space. As Michael Fried wrote back in 1967 in *Art as Objecthood*, "numerous practices (essentially within minimalist art) are constructed with less emphasis on the choice of medium than with a representation of this medium in order to be projected into another dimension of space and especially of time." From the outset of the 20th century, "Western avant-gardes, from constructivism to Fluxus via Dada, in order to define themselves, continually structured the stage by their means of expression thereby freeing themselves from contemporary practices." [1]

Abstraction and narrative outline

Whereas Erwin Piscator (1893-1966), founder of the proletarian theatre, viewed theatre as "the academy for humanity's gestures", his contemporaries Adolphe Appia (1862-1928) and Edward Gordon Craig (1872-1966) were the first to view the space of the theatrical presentation as an autonomous, flexible, mobile entity. Their Utopia was partially interrupted by the Second World War and Nazism when, suppressing reality, it chose a mask and

barbaric weapons for that which will forever be the most abominable *scenography* of the elimination of *undesirable* beings (Auschwitz and the concentration camps). Even such genocidal madness, however, did not bring an end to questions on this subject, which is the very essence of modernity: Bernard Blistène refers in this way to "a desire for corporeity that the whole of modernity is demanding due to the resonance of both object and machine." [1] Instigator and commissioner, with Yann Chateigné, of the historic exhibition *Un théâtre sans théâtre* at Barcelona's Contemporary Art Museum (in 2007), Bernard Blistène was determined to celebrate the work there of Meyerhold and Oskar Schlemmer, Tadeusz Kantor and Dan Graham, Antonin Artaud, Allan Kaprow and the whole range of artistic performers, for the most part visual artists, but also featuring some shamefully overlooked pioneers such as Guy de Cointet (1934-1983), French artist who settled in Los Angeles in the early 1970s and who had a profound influence on Allen Ruppersberg, Mike Kelley et Paul McCarthy amongst others. In his work, half-way between theatre, dance and cinema, "the narrative outline becomes a playful pretext to explain the show's accessories. These abstract elements, carrying letters or signs, become significant when maneuvered. [...] Via this process of the 'humanization of the object', the physical space totally defines the action." [2]

Mention should also be made here, amongst the forgotten greats of scenographic renovation, a certain Jacques Polieri, co-founder with Le Corbusier of the "Festivals de l'avant-garde" in 1956 in Marseille, then in Nantes (1958) and Paris (1960). In France, Polieri encouraged recognition of abstraction in theatre, with a notable production of the *Livre* by Mallarmé in 1967, and an adaptation of *Sonorité jaune* by Kandinsky in 1976. "Polieri destroyed the classical stage-front by integrating the first video projectors and electronic cameras as early as 1964 for his ballet *Gamme de 7*. The space was enlarged by repositioning the audience in the context of a new representation. These attempts to deconstruct the interior of an Italian-style theatre would lead to stage sets that were mobile, multiple, annular or 360°. The construction of a mobile venue in 1968 in Grenoble for the Olympic Games is a perfect example of this trend. Its foundations revolutionized the classical context," writes Franck Ancel [3]. For the Universal Exhibition at Osaka in 1970,

[1] – Bernard Blistène, *Un théâtre sans théâtre*, interview with Bertrand Raison, in *Pavillon*, scenography/theatrical review, n°2, avril 2009.

[2] – Marie de Brugerolle, *Guy de Cointet, chaînon manquant dans l'histoire de l'art conceptuel californien*, in *Art Press* n° 282, September 2002.

[3] – Franck Ancel organized and coordinated a retrospective on Jacques Polieri: creator of a modern scenography at the BnF in Paris (2002), and at the 'Institut culturel Français' in Berlin (2003).

[4] – Publications by Jacques Polieri: *Scénographie nouvelle* (publisher: Architecture d'aujourd'hui), *Scénographie-Sémiographie* and *Jeu(x) de communication* (publisher: Denoël), as well as *Spectacles: 50 ans de recherches*, book-manifesto published in 1958 and re-edited by Biro en 2006.

[5] – The "Département scénographie de l'École nationale supérieure d'architecture" of Nantes and more specifically the department of GERSA, Groupe d'étude et de recherche scénologique en architecture, working since 2009 on the theme of immersive theatre. This research theme is also the subject of scenographic and architectural projects on the "Scénographie DPEA" training program and part of the architectural cursus forming part of the "Architecture des lieux scéniques" project. This is offered in liaison with the "Scenographia" project and research on a virtual theatrical cage. This research is associated with a long-term exchange project known as F.A.U.S.T.T. (Fusion Architecture Scénographie Urbanisme Technologies Territoires), a project in association with the FAI AR Formation avancée itinérante aux arts de la rue (in Marseille), the Hochschule für Anhalt in Dessau and the Fondation du Bauhaus.

he produced a *Theatre of total movement* in which the spectators take their places on mobile platforms and find themselves immersed in a swathe of audio and visual projections; then from 1972 through to the 1980s came the "communication games" on a worldwide scale and multimedia productions completed by intercontinental video transmissions (images generated by computers and projected onto giant screens, holograms...). (4)

An immersive scenography

From a formal viewpoint, we would therefore acknowledge that scenographic innovations have an inheritance that is already highly significant. Therefore what would be the shape of "scenography for the 21st century"? On this exploratory voyage we will gladly accompany Marcel Freydefont, scientific director of the Scenographic Department at the Ecole Nationale Supérieure d'Architecture of Nantes (5) as he outlines "the contours of an immersive

theatre" which "create a link between utopia and space, utopia and community, utopia and representation. By setting out from the banks of Italian-style theatre, the hegemonic form in Europe at the end of the 19th century, Kiesler, Autant, Syrkus and Weininger, amongst others, wanted to reach uncharted lands which could satisfy the aspirations that were pressing them to leave these traditional shores: they were literally seeking to build Utopia. Before being the radical overhaul of an existing social and political organization, before being fictional, an imaginary society, Utopia is first of all a space, a unique place, unheard of, one that allows the existence of a different world. Utopia is therefore inseparable from the reality of the setting, the setting being considered both as fiction and as possible reality. In this way, the study of theatrical settings which seek to break with the routine of theatre offers an appropriate start-point for broaching the themes of scenic Utopia and Utopian settings. From 1990 to 2010, a certain number of

places, spectacles, events and productions converged due to their spatial reference to immersion and utopia. They implicitly, and sometimes explicitly, form the "immersive theatres" in a representative approach that causes both a real and an imaginary part to oscillate."

Placed in boxes in the Intersection: Intimacy and Spectacle project, the scenography becomes a mechanism and a cartography of which the "spectator" becomes the nomadic centre. This unique proposition, passionate in the avenues it opens, at the intersection of the black box and the white cube, but also the representation and the situation in real time, frames new and promising contours of a palpable experience which has not ceased, since the invention of the Greek tragedy and the democratic agora, to be modified and remodeled to meet the latest aspirations. Aspirations that are as esthetic as they are political: the 21st century will be participative or will not be.

Giantbum by Nathaniel Mellors, at Tate Triennial 2008. Courtesy Matt's gallery.



INTERSTICES AND CONSTELLATIONS: AN INTERVIEW WITH OREN SAGIV

Interview and translation Léa Lescure

At the invitation of Sodja Lotker, **OREN SAGIV** designed the structure of *Intersection*. Going beyond mere compatibility, the dramatic discourse and the spacial awareness of the exhibition generate, as they merge, a variety of interpretations.

In the heart of the city and in the open air, *Intersection* is a massive structure defined by right angles and spread over two floors. On the lower level, the cubes to visit are laid out in clusters. They frame the journey through a series of scenographic propositions. Above and around the boxes, a wooden surface creates the floor of another space which welcomes the wanderer with its café and cinema.

The title of the event does not refer to a given intersection, but rather hints at a theme that manifests in plenty. *Intersection* generates several meeting points and each confronts notions apparently distinct, distant or contradictory. The enunciation of those notions is dear and their convergences tangible: they exist in a material form. These zones of friction engender ramified paths to explore. By contagion or by echo, the paths then produce in turn further crossroads of meanings.

The curator Sodja Lotker originated the project. She understands scenography with regards to the specific terms of its display and the critical involvement of the audience. Her curatorial statement calls for convergences between visual arts / performing arts, and spectacle / intimacy. As a response, the spatial interpretation conceived by the Israeli architect Oren Sagiv produces further junctions: art space / public space, anonymity of the city / intimacy.

Often, the making of an exhibition exclusively revolves around curatorial stakes that the spatial proposition then illustrates or reinforces. The dynamics behind *Intersection* tackle the relationship between an idea and its concrete expression rather differently. As the project features scenography as producer of experiences, its own scenography necessarily expresses a strong point of view on this relationship. The spatial proposition of *Intersection* raises particular questions; it broadens and fully redefines the project. Concept and space equally stimulate each other: the architect Oren Sagiv describes this modus operandi.



Exhibit n°17, Monika Pormale. Photo: all rights reserved.

Léa Lescure: What was the starting point of *Intersection*?

Oren Sagiv: Sodja Lotker came to me in October 2008 during a symposium entitled "Monitoring Scenography: Space and Truth" at the Zurich School of Design (ZHDK) with the concept of exhibiting scenography and performance design as an interdisciplinary field. We started to discuss possible presentations of scenography – I understand scenography as an ephemeral architecture. The starting point of *Intersection* was this phrase, "intimacy and spectacle". Those terms are a priori paradoxical: the spectacular calls for distance and frontality as opposed to the intimate and the private. From this tension, the design of *Intersection* was elaborated by

adding successive layers, like an accumulation of dimensions. I quickly imagined narrow and confined spaces to translate the notion of intimacy. Then, scenography is at the junction of performing arts and visual arts. As highlighted by Sodja, this ostensible dichotomy is reflected within the vocabulary of each disciplines; the theater space is called the "black box", and the gallery or museum space is called the "white cube". Sodja and I decided to approach this coarse cliché literally and to work with a maze of boxes which welcome installations and performances.

That is where we stood a few months after beginning the work, when the foretold site for the project burnt down. *Intersection* was meant to take place in the Art Nouveau Industrial

Palace in Prague, built out of glass and iron at the end of the 19th century. It was devastated by fire. Faced with this very sudden event, we had to quickly find another site. We chose this squared outdoor space, between the 19th century National Theater and the Laterna Magika of the communist era.

What a symbolic site! Moving from an indoor to an outdoor space must have transformed the project...

Absolutely. The fire is regrettable, but it forced me to sharpen the project. Concretely, the space is different and this is a fundamental data for an architect. I am always committed to respect the occupied site, its integrity, its functions and its original purposes. Here, the site is squared and semi-public. It is a thoroughfare in the middle of the city, a shortcut used by people commuting from different routes; departing and finishing points vary but the patterns are fixed. Those movements are not diminished by the disposition of *Intersection*. The exhibition space has two fixed points: an entrance and an exit. In the interval, the visitor determines his own path without following any prescribed order. The physical proposition of the exhibition presents crossings and congregated thresholds, similar to the layout of village streets. It consists of the random or at least unexpected accumulation of experiences.

The metaphor of the village works even better with this social space built on top of the boxes: the Public Shell.

Yes. Once the boxes were designed and because the configuration was now outdoors, all this available space above the cubes appeared. I didn't want to confiscate this passageway and its social dimension in order to replace it with an enclosed exhibition space. The idea of transforming it into another type of public space with a café and a cinema became obvious. Each box's dimensions respond to the artistic proposition displayed: heights are variable and there are floor level gaps. A wooden structure unveils a space composed by multiple volumes of various sizes and shapes: stairs, cubes and rectangles. There is no predefined or recommended path as the visitor is left to decide for himself whether the volume is a step to negotiate, a place to sit or an obstacle to circle. The mobility of the body is constantly questioned: one needs to find its own way of coping with this environment to make it one's own.



Simulation for the *Intersection* project, 2011

This interpretation of space by the body clearly echoes what is happening in the boxes, where one experiences scenographic spaces often individually. Beyond this theoretical coincidence, what is the relationship between the two floors: the boxes beneath and the public space above?

The relationship is permanent. The structure which annexes the public space to the exhibition space is made out of detached wooden boards; this means that the two floors communicate constantly. The light passes between the boards and the people inside and above see and hear each other. The visitors experiencing art _ and moreover, the treatment of intimacy in art _ within the boxes are enveloped by the murmur of life while the customers of the café above glimpse at the visitors in the boxes. There is this constant dialogue, a proximity and porosity which mirror the relationships between art space / public space and intimacy / anonymity of city life. Through the juxtaposition of these two spaces, the structure of *Intersection* emphasises separations and distinctions. However, it does not hold a comment: there is no conflict to denounce or to resolve. It is not a matter of integrating art in the daily life or of coercing the intimate into the public space; it reveals the cohabitation of these fields and their permanent interaction.

In your speech, the recurrent terms are accumulation, juxtaposition and the compilation of layers. They engender a multitude of tensions like the dialogue between the curatorial and the architectural propositions which compose *Intersection*. None of those two propositions is submitted to the other and each dimension _ the concept and the concrete _ raises its own particular questions, adding up and calling upon the other's.

Yes. This project is an example that clarifies or demonstrates the connection between an artistic and a spatial concept as well as how architecture can engage with art and its discourse. The curator accumulates artefacts in order to reveal the hidden relationships between different artistic objects, following the notion of "constellation" developed by Benjamin in his writings on History. This invisible thread which animates the exhibition is conceptual, and it is the role of the architect or of the scenographer to interpret this theoretical constellation and to make it appear in a phenomenological space. To find the signifier and to reveal it within a material and timely context. In seeking this reflect or this manifestation, other aspects are necessarily released and within this combination i.e. *Intersection* the signifier and its spatial translation support and stimulate each other.

THE ORIGINAL AND ITS ALTER EGO

by Pascaline Vallée

Ulla von Brandenburg, *Singspiel (Songplay)*, 2009. Courtesy Galerie Art: Concept.

Combining arts and influences, **ULLA VON BRANDENBURG** creates polymorphic productions – collages, drawings, live art, videos – that she displays differently according to the exhibition venue. A permanent re-installation in which the visitor is invited to journey with her.

It is not the text which makes theatre, wrote Antonin Artaud, but *"the direct handling of the stage set."* Live theatre as an experience; rethink the role of the spectator: two demands which can be applied to art in general. Producer of videos, drawings, installations and other collages, Ulla von Brandenburg is thereby both producer and director of her work. For the Prague Quadrennial the artist will be projecting *Singspiel*, a 15-minute video filmed at the Villa Savoye (Poissy, France) in 2009. In this location designed by architect Le Corbusier, the characters are filmed making gestures that are both absurd and routine. A work which is presented using a material trail leading to stools used in the film. *"I reconstructed the camera path using material,"* explains Ulla von Brandenburg. *It's like a labyrinth that is then re-entered in the film. Once sitting on the stools, the movement is prolonged by the camera.* Because the artist writes an exhibition like a scenario that the spectator would then interpret. To consider the paths taken, one before and one after the video, which is often a central feature, is important. Whether exhibiting in the entire museum space of the 'Plateau-Frac' Ile-de-France in Paris or in the former military rest home

which has become the Museum of Modern Art in Dublin, she adapts to locations and their contexts and reinvents her own productions. The goal is not only to create productions, but atmospheres.

Born in Germany, based over recent years in Paris, Ulla von Brandenburg claims no particular inheritance, either artistic or historical. *"For me, she says, the forest, for example comes just as much from Wagner and Germany as from Tarkovski and a common culture. Everywhere it reflects a universe, fables, the subconscious..."* Accordingly, she does not create a "universe" but rather an iconography which merges epochs and locations. She collects postcards, motifs and even postures. She is more influenced by literature, theatre and opera, art in the broadest sense, than by particular artists. Her work can be almost architectural (illusory curtains in *Curtain*, or the wallpaper in *Forest*) or evanescent (her faded pastels on silk-paper) but never referential or anecdotic. If she studied at the School of Fine Arts in Hamburg, she had also previously studied dramatic art at Karlsruhe and worked in a theatre as assistant stage director....before quickly deciding it wasn't for her. She admits to not enjoying the theatre context, but it remains a major source

of inspiration for her. Ulla von Brandenburg turns her productions into dramatic acts that she organizes separately and draws together to form a narrative, an emotional story. Indeed her latest film to date, *Chorspiel*, was produced from a performance. Within it, five actors interpret a song she wrote. An invisible choir accompanies them as at the theatre, underscoring key moments in the story. On the floor, a white zone sets the boundaries for the action. It's a simple storyline: a family is there; a stranger arrives and disrupts normal family life. The characters are like Greek figures or from the Italian commedia dell'arte: receptacles for social emotions and phenomena. Because if she has sometimes limited her timeframe to a favored emphasis on the end of the 19th century, in fact Ulla von Brandenburg is seeking timelessness. She merges epochs, choosing minimalist techniques such as the use of black and white, and camera film: *"16mm film provides less detail. That is also the role of black and white imagery. For me, it's a kind of filter to limit information. Only two values remain, the black and white, the yes and no. These become a kind of formula for something."* In this symbolic 'elsewhere', her characters can be identified and encourage our imagination. As for her, she would like to never explain her work so that each person can see in it what they wish, as one may interpret tarot cards or images without commentary.



A THOUSAND BILLION FRAGMENTS

by Jean-Louis Perrier



Ben Rubin et Mark Hansen, *Moveable Type*, 2007. Installation in the Hall of the *New York Times*. Photo: J-L.P.

By seeking to portray classics of American literature, the New York group ERS are attempting an innovative form of theatre in which dramatic art holds equal sway with the imagination, in a constant dialogue between the stage and the novel.

To express the text, the whole text and nothing but the text, in its integrity and often in its entirety: this could resume the recent research by John Collins and his "mechanics" of the Elevator Repair Service, the New York based theatre group. Their theatre is based on three classics of American literature from the 'Roaring Twenties', and pays little attention to the usual theatrical trappings, or to public demand for dramatic art with striking characters. But the stage is well and truly there, under their feet, and characters rise to the surface who are not too proud to emerge for a brief moment before handing on their text. One production, *The Select*, taken from *The Sun also Rises* by Hemingway, is certainly constructed around the book's central dialogue; but *The Sound and the Fury*, subtitled *April Seventh, 1928* – the first chapter of Faulkner's novel – reproduces this chapter in its entirety. As for *Gatz*, which has just been a sell-out at the box office in New York, several years after its first production at the Brussels Kunstenfestivaldesarts (2006), it omits none of the 49000 words of *The Great Gatsby*, and holds the audience spellbound for a full eight hours – including two hour-long breaks. These productions by ERS are not at all like the integral "theatrical interpretations" of recent years, such as *The Divine Comedy* in Italy or *L'Odyssee* in France,

even if they are also based on cultural classics, reputedly familiar to all. Listening to them convinced John Collins of the need to experiment with hybrid forms which decentralize the classical theatrical approach into a brand new triangulation of book – stage – auditorium. Neither pure rhetoric, nor the dissolution of the text into a setting and a character, but a series of dialogues between all three. As when reading, it leaves room for the imagination.

Installations by Ben Rubin, multimedia artist, and Mark Hansen, statistician, also create a mental arena, a time for meditation. The two associates deconstruct as much as they construct, such as in *Moveable Type* in which they scan the *New York Times* database, summarizing texts and illustrations with words, letters and key expressions and displaying maps of international hotspots via small screens in the newspaper's entrance hall. Their work creates a disturbing sensation of the passage of time, of the appearance and disappearance of each event.

Their Prague-based project seeks to apply this methodology to the content of the trilogy of novels by Fitzgerald/Hemingway/Faulkner explored by John Collins. Above and beyond the use of small screens, the ERS protagonists were to be "deconstructed" by the random choice of sentences or fragments of

sentences chosen by the system. For them to demonstrate on the spur of the moment their capacity to create theatre from this ingeniously conceived disorder and to develop some kind of logical expressions, innovative physical expressions.

This combined production by John Collins, ERS, Ben Rubin and Mark Hansen is entitled *Retrospective*. More than a retro-spective, it emerges with the intention of being a per-spective or a pro-spective commentary on literature, statistics and also theatrical progression. It should create an intersection within the intersections of the Prague Quadrennial, a place where the familiar paths end and from where only untrodden paths can be explored. This perspective already enthalls and concerns John Collins: "This project is designed to be more portable, more flexible than our previous productions. I want to see what remains of the psychological components once we've smashed the novels into fragments. Whatever the technological aspect, I reckon that we will never be able to observe two people talking together without projecting onto them a little psychology, without recognizing their humanity." As its combinations progress, *Retrospective* could engender a thousand billion fragments of humanity, the kind of microscopic pieces that would inevitably have intrigued Queneau.

BOUNDARY RELATIONSHIPS / THRESHOLDS OF THE INTIMATE

by Léa Lescure

The winding path of *Intersection* questions the relationship between the spectator and the theatrical settings presented, that aim to promote intimacy within the dramatic context.

Intersection is a labyrinth of 30 small boxes that contains installations of artists from various disciplines (visual arts, choreography, design, fashion, sound installations, video). Each box measures on average 80'/120'/120' and is occupied uninterruptedly during the day: time is extendable and space is limited. The subtitle "Intimacy and Spectacle" might evoke the conciliation of intimacies within a cathartic system. However, in art, intimacy can be approached in several ways: voyeurism, the travesty of extimacy (*extimité*) and autofiction for example. Here, rather than depicting it, some proposals of *Intersection* attempt to offer the visitor the *experience* of intimacy. Which mechanisms trigger sensation? How to bring into play the very private? How to combine the intimate, the unconfessed and the secret with the exhibition? Sensory and participative experiences and plays on echoes invite the audience to take on the sensitive. As a consequence, the borders between actor/instigator/spectator become obsolete.

A room of one's own

Before existing through the relationship with the other, one experiences intimacy with oneself. One is "at home" with one's thoughts. One is also "in one's intimacy" where one resides: one inhabits one's body and one's house in the first place. The Finnish artist Hans Rosenström tackles this junction head-on. The installation *Mikado* is a replication of an interior sufficiently uncluttered to welcome all projections: a table, a chair, a bedside lamp and a mirror. The visitor sits alone, facing the mirror and faced with a discourse to which he eventually belongs. Rosenström forces his way through with the support of a modified text from a scene of *Cries and Whispers*. This

Ingmar Bergman's movie (1972) depicts the slow degeneration of a woman gnawed by cancer. It takes place in a castle at the end of the 19th century and stages her sisters' and husband's inability to accompany her towards death. "Look at yourself in the mirror", begins the voice, "you have changed". In Rosenström's installation, the dialogue becomes a monologue and the voice calls out to each of us ("you") to eventually incarnate ("Because we are so similar, you and me"). The voice is confusedly the artist's, ours, the lover's or the relative's; all merged in the inevitable shared fear of death. The contours wither, the facial expressions harden; the face, as the canvas of oneself, is carefully scrutinised. The one who lets go is then carried away in intimate abysses as he examines his own body in the light of the passing of time.



Hans Rosenström, *Mikado*, Edition for Jakobsgratan 20, Stockholm, 2009.

To lay out

The space of the intimate is ineffable and blurred, altogether singular and completely common. It unveils through bridges: words, images, odours, intonations, textures and tastes. Where it arises, an inner dialogue often begins for whoever faces it, disentangling the threads of inwardness. There, a shift occurs impromptu from a public territory towards the space of the intimate thanks to familiar associations and evocations. *Worlds of Interior*, Ana Borralho and João Galante's installation-performance, works in this way. The title refers to a decoration magazine with a facetious twist. The Portuguese duo chooses to explore intimacy by immersing the visitor into a disconcerting landscape: a pool of stolen moments. In a dark and con-

finied space, performers lie on the floor - motionless. Their eyes are closed. From time to time, they whisper fragments of stories. Although the texts are from Rodrigo Garcia, the atmosphere leads the audience to believe that each performer narrates dream, memory or fantasy and these fictive revelations operate as echoes of oneself. One must choose one's approach: to come near enough for the words to be understandable? To close one's eyes or to observe the exposed faces? To lie down? To touch? To answer and tell in turn? These side by side lonesomeness offer to the visitor the freedom to arrange: to embrace all, none or some of the narratives. One composes a landscape of mirroring memories in order to - maybe - "lay out one's interior".

To invite

Mikado and *Worlds of Interior* suggest paths of divagation where one observes oneself. They are proposals and intrusions at once. As a visitor, I not only receive a discourse, but I inscribe myself within it and embody it. The piece to come is the one I am building through intermediaries (mirror, intimacy of the other) and initiated platforms (anxiety, memory, dream etc). The choice is given back to each one of us symbolically - alone in the core of the installation. Alone? **Monika Pormale** introduces the encounter as she adjusts intimacy to plurality. *Exhibit 17* shows duos embracing affectionately, slowly and in silence. The couples hug in a box of *Intersection* with an insistent tenderness as they did previously in other public spaces on the initiative of the Latvian artist: at the swimming pool, at the museum, at the supermarket or at in the library. The scene is ordinary, however, absolutely captivating. Anti-spectacular, the staged tenderness reinstates the essential within the city: the shared intimacy.

Ana Borralho and João Galante's installation-performance, photo: Vasco Célio



INTERSECTION: INTIMACY AND SPECTACLE

... UNDISCIPLINED // SPACE // PERFORMANCE // and SPECTATOR //
THEORY AND PRACTICE // NETWORK // and a LIVING INSTALLATION/PERFORMANCE
INTIMACY AND SPECTACLE // VISUAL ARTS AND PERFORMING ARTS // LIVE, MEDIATED
AND STILL // PERSONAL AND SOCIAL // AESTHETICAL AND POLITICAL // REAL AND ...

→ www.intersection.cz → www.pq.cz

Prague, June 16-26, 2011

Intersection: Outdoor Performing **Exhibition**

Artists

Romeo Castellucci / Società Raffaello Sanzio // Josef Nadj // Anna Viebrock / Till Exit // Nathaniel Mellors // Ana Borralho & João Galante // Markus Schinwald // Mareunrol's // Brett Bailey // Hooman Sharifi // Ilya and Emilia Kabakov // Monika Pormale // Hans Rosenström // Josef Bolf // Guerra de la Paz // Monika Pormale // Terike Haapoja // Egon Tobiaš // Elevator Repair Service // Ioana Mona Popovici & Simon Vincenzi // Ulla von Brandenburg // Caroline Evans & Hansjörg Schmidt // Bohdan Holomíček & Eva Hrubá // Abbey Theatre // Harun Farocki // Dace Džeriņa // Paul Divjak // Dejan Kaludjerović // Kateřina Fojtíková // Tomáš Vaněk // Tomáš Džadoň // Pavla Sceranková // Dušan Záhoranský // Jan Haubelt // Ivars Gravleys // Petra Pětiletá // Daniela Baráčková // Vasil Artamonov // Alexey Klyuykov // Alice Nikitinová // Tomáš Moravec // Matěj Al-Ali // Jan Pffeifer

Intersection: **Spectacles**

Árpád Schilling and Krétakör
Crisis Trilogy Part 1: jp.co.de
film, installation, and experiment about
creating your own myth
<http://jp.co.de/>

Claudia Bosse and theatercombinat
the tears of stalin
explosion of silence: a three-part urban
intervention gathering over 500 people
www.theatercombinat.com

The National Theatre Prague, director Alice Nellis
Philip Glass: Les enfants terribles
opera staged in the former cooking area of a
mental hospital in Prague
www.narodni-divadlo.cz

Space and Light: Edward Gordon Craig
exhibition about the pioneer of modern stage
craft realized by the Victoria and Albert
Museum, London
www.vam.ac.uk

... and Jan Komárek // Tomáš Svoboda //
**Stage Code & La grande bande // Handa
Gote // Jan Lepšík**

Scenofest - workshops, performances and
presentations for students // Architecture
Open Laboratory - open studio, exhibitions,
discussions // Light and Sound - presenta-
tions and exhibitions // Talks - scenography
discussions and presentations

Intersection Calendar 2011

July 8 – 17, Santarcangelo, Italy

Five Works from *Intersection* presented at Santarcangelo 41, one of the main international performing arts festivals in Italy, focusing this time on the paradox of the actor and on his irreducibility
Santarcangelo dei Teatri and MiBAC-DGSV,
www.santarcangelofestival.com

July, 10-18, Évora, Portugal

Projection by Request by Bohdan Holomíček & Eva Hrubá, at festival Escrita na Paisagem
Escrita na Paisagem - Festival de Performance e Artes da Terra, www.escritanapaisagem.net

July 20-23, Munich, Germany

Crisis Trilogy Part 2: Ungrateful Bastards, by Krétakör, at the Munich Opera Festival. Second part of the Crisis Trilogy, an opera about diagnosing abuse
Bavarian State Opera, www.bayerische.staatsoper.de

September 1-20, Belgrade, Serbia

The Displacements platform, an interactive interdisciplinary physical interface for the holographic performance video streaming, including eight performing boxes, at the BITEF, Belgrade International Theatre Festival
Kiosk, S. Cen (Oistat Center Serbia), BITEF,
www.kioskngo.org

September 1-20, Belgrade, Serbia

Space and Light: Edward Gordon Craig, exhibition in the center of Paviljon Cvijeta Zuzoric gallery
Kiosk, S. Cen (Oistat Center Serbia), BITEF,
www.kioskngo.org

September 3-9, Riga, Latvia

Seven Works from *Intersection* at the International Festival of Contemporary Theatre Homo Novus, looking at contemporary catastrophes, both small and intimate and large and spectacular
New Theatre Institute of Latvia, www.homonovus.lv

September 13-28, Nitra, Slovakia

Six Works from *Intersection* at the International Theatre Festival Divadelná Nitra as an echo to the theme of its 20th edition: (don't) tell your secret
International Theatre Festival Divadelná Nitra,
www.nitrafest.sk

September 18- October 2, Terni, Italy

Seven Works from *Intersection* at the EsTerni Festival of contemporary performing art, a platform of encounter where action, works of art, and poetics find a workroom more than a protected environment of display
EsTerni Festival of contemporary performing art, MiBAC-DGSV, www.ternifestival.it

September 25-30, Belgrade, Serbia

Josef Nadj *Untitled* performing box installed in the center of the Paviljon Cvijeta Zuzoric gallery
Kiosk, Regionalni kreativni atelje Jozef Nadj, BITEF,
www.kioskngo.org

October 6-9, Helsinki, Finland

Brett Bailey's live installation *EXHIBIT A* at the / theatre.now Festival
Kiasma Theatre / Kiasma Museum of Contemporary Art,
www.kiasma.fi

October 20-29, Bergen, Norway

Three Works from *Intersection* at the Meteor Festival in which artists from several countries meet for an art battle of dimension
BIT Teatergarasjen, www.bit-teatergarasjen.no,
www.facebook.com/BITTeatergarasjen

October 23-28, Budapest, Hungary

Crisis Trilogy by Krétakör, at Trafó. Showing of all three parts of the *Crisis Trilogy*, recounting the story of three members of one family. Each part of the trilogy relies on different art and performance form, combined with participatory and forum theater, creating three unique experiences
Trafó, Krétakör, kretakor.blog.hu

team network

transdisciplinary European Art Magazines
www.team-network.eu

MEETINGS 2011

› In June, TEAM will be running the second part of "Writers on the Move" during the Prague Quadriennale. A publication co-published by SPACE and different magazines of the network, will be produced out of the "Writers on the move" discussions in the autumn.

› In October, TEAM members will be moderating the two-days symposium around "New Strategies in Higher Art Education" that will take place à La Bellone, Brussels, co-organized by Cifas

› These questions will also be the theme of the next common "Yearbook" co-published by the members of the network.

PROJECTS

- › Editorial exchanges
 - › Yearbook | common issues
 - › Workshops | summer university for young critics
 - › Symposium and conferences
- 2 meetings a year

TEAM Network
is an IETM and EFAH member

TEAM network, Transdisciplinary European Art Magazines, has been launched, as a move towards increased international co-operation and exchange of ideas.

Initiated by *Mouvement* and developed in collaboration with several European partners, the network aims at enhancing common thinking on priority issues and defining a programme of joint initiatives and actions.

Confronted to an often binding economic reality, to the necessity of a strong political commitment and the need of thorough intellectual debates, independent editors and publishers of art magazines in Europe have much to exchange. From the different angles of the European continent where the most authoritative art magazines are conceived, critical positioning and practical experiences are extremely rich and diverse. It is important today to have a chance to debate these issues together, to learn from each other's experience and to further reflect about our common professional activities about how to preserve our independence, critical level and public proposal.

Collaborative and multilingual publications :

Yearbook 2009



Yearbook 2010

