



supporting performing arts circulation in europe

## WRITERS ON THE MOVE – CALL FOR APPLICATIONS

### ANNOUNCEMENT

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**We are looking for writers (critics, journalists) in the field of performing arts (theatre, dance, performance art, street theatre and circus performance, not music) who have at least three years of professional experience and publications of their works. Individuals must be interested in improving the knowledge required to write about international works in the performing arts sector.**

#### **Background:**

SPACE ([www.spaceproject.eu](http://www.spaceproject.eu)) is providing a mobile European training program for critics, journalists, theoreticians, who are writing about performing arts and who want to deepen their knowledge base and analyse and improve their work within an international context.

We are looking for 20 individuals who will undergo a training program made up of 2 sessions (each lasting 4 days), and taking place in 2 European countries.

The group will have one coordinator following the two sessions and two moderators for each session who will participate in discussions and support the participants in developing their visions.

In addition, participants will be offered the chance to get to know different forms of performing arts through theatre festivals (London), performances (London and Prague), and also through an exhibition of performance design and space (Prague), where scenography will be presented as a discipline existing in between the visual and performing arts.

Some of the works produced by the participants related to the training program could be included in a specific publication, coordinated and published by TEAM Network, at the end of 2011.

#### **Aims of the training:**

- To question the idea of mobility by investigating the way we look at foreign artworks, and the way we undertake a discourse about them which may differ from its original context.
- to rethink the position of Art Critic today in order to *find* new ways of thinking and writing about Art for a new public – as a way of *»answering through practice«*
- to improve knowledge about international work in the performing arts and its questions in terms of aesthetics, new forms and genres
- to question how to write for different critical public
- to discuss which could be new ways of the collaboration between journalist – publicist – editor – artist – audience - reader.
- to investigate which could be new spaces for writing about contemporary performing arts, and to develop the new means already existing.

#### **Content and methodology:**

We will address the question of mobility through the way we look at (and write, and talk) about art.

In the classic discipline of rhetoric, *parrhesia* is a figure of speech described as: to speak candidly or to ask forgiveness for so speaking. The term means literally *«to speak everything»* and by extension *«to speak*

*freely*». It implies not only freedom of speech, but the obligation to speak the truth for the common good, even at personal risk. *Parrhesia* was a fundamental component of the democracy of Classical Athens; elsewhere there were limits to what might be said; freedom to discuss politics, morals, religion, or to criticize people would depend on context: by whom it was made, and when, and how, and where. Michel Foucault's concept of *parrhesia* describes it as a mode of discourse, in which one speaks openly and truthfully about one's opinions and ideas without the use of rhetoric, manipulation, or generalization.

In the field of Art Critic today, the space for critical discourse is getting smaller, while the format of Art critic is constantly losing its «parrhesial objective», becoming one of the «rhetorical figure» with a clear economical function. Those who write and/or edit are facing a question how to think / write about Art, while we have a «*parrhesia* ideal» on the one hand and «rhetorically reality» on the other - as a frame of a certain «discourse strategy» (of a journal, newspaper).

We will decline this strategic theme in the international context, using the opportunity to work in the frame of the London Mime Festival and of the Prague Quadrennial.

We will debate and practice about:

- How to extend field of critical discourse in the field of contemporary Art?
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- How to follow its function – not just aesthetic implementation?
- How to write for different critical public?
- How to «cross» discourse fields: (structural conditions of production, economical and political aspects, addressing the question of mobility)?
- How to implement »«*parrhesia*« in today's critic?
- What could be new ways of the collaboration between journalist – publicist – editor – artist – reader?
- Is there a way to write «collectively»?
- What are the ways to stay mobile?
- What could be new spaces for writing about contemporary performing arts?
- What about the development of new means already existing (blogs, websites, fanzines)? How can we boost these marginal forms to a broader audience, while maintaining the quality and level that distinguishes them?

The training will be based on the programmes offered at the London Mime Festival and the Prague Quadrennial of Performance Design and Space 2011, as a base for discussion and development of a critical discourse. The London session will be moderated by Tiago Bartolomeu Costa (PT) and Yohann Floch (FR). The Prague session will be moderated by Joanna Warsza (PL) and Arnd Wesemann (DE). Antoine Pickels (BE) will coordinate both sessions and stress the links between them.

London session will start with interviews every morning with the artists seen the day before on stage. In the perspective of this «parrhesial» concept, the artists' words will be the point of departure of a journey to analyse the distance between critics, artists, and readers, discuss (and probably disagree) on the collective writing. Questions related to language-based and no language-based art forms (and the way they travel, or not) will be raised.

Prague session will concentrate on «spoken words and speech acts», and will not consist of writing or speaking about the different live arts phenomenon, but of trying them out through various language and performance formats, such as the *Générique*, an open-source performance project, which develops depending on the interest and investment of a variety of performers. Developing from examples, brought both by the participants as the moderators, the situation will develop from a general approach of the speech act in the frame of performance, through spoken situations. Questions related to the “need” to tour internationally and its influence on aesthetics, notably in terms of performance space, will be raised.

Tiago Bartolomeu Costa (PT) is the editor of *Obscena* magazine in Lisbon, and writes and teaches about performing arts and cultural politics. Yohann Floch (FR) is coordinator of the Circostrada Network and in charge of the international relations at HorslesMurs, Paris. Joanna Warsza (PL) is an artist-curator working on the edge of visual and performing arts. Arnd Wesemann (DE) is a writer and editor for *Tanz Zeitschrift*, Berlin. Antoine Pickels (BE) leads the Belgian magazine *Scènes* and is the director of La Bellone, House of Performing Arts in Brussels.

The training is conceived and conducted by TEAM network.

TEAM network, Trans-disciplinary European Art Magazines, has been launched as a move towards increased international co-operation and exchange of ideas. The network aims at enhancing common thinking on priority issues and defining a programme of joint initiatives and actions. It is today made up of 11 European magazines. [www.team-network.eu](http://www.team-network.eu)

### **Who can apply:**

*Candidates should meet the following criteria:*

- At least 3 years of professional experience as writer (critic, journalist, theoretician) for the performing arts, meant as at least three years of publication of works.
- Still active in writing and currently publishing their works.
- Living and/or working within one of the countries in Europe (geographically).
- Fluent in spoken and written English. Applicants should submit their application and supporting documents in English and should expect a telephone conversation in English as part of the final selection process.

### **When and where**

Session 1 – **London 26-29 January 2011**

**in the frame of the London International Mime Festival 2011** [www.mimefest.co.uk](http://www.mimefest.co.uk)

Session 2 – **Prague, 22–25 June 2011**

**in the frame of the Prague Quadrennial of Performance Design and Space 2011** [www.pq.cz](http://www.pq.cz)

### **Language:**

The training program will be conducted in English.

### **Application procedure**

In order to apply, candidates must electronically send the following documents in English to [writers@spaceproject.eu](mailto:writers@spaceproject.eu) into November 14<sup>th</sup> 2010, h.24.00 CET:

- A completed application form
- A list – including date – of their published articles
- Professional CV
- An article written by the applicant, in its original language, with minimum 300 words translated in English
- An accompanying letter explaining their motivation for joining the training programme, their expectation of the benefit that the training may bring to their professional life over the long term, and the value they can bring into the group.
- Confirmation of their availability for, and commitment to, the dates and duration of the training programme (included in the application form)

In the selection of candidates we will take into account the geographic and cultural diversity of Europe and be aware that the group of journalists corresponds to these circumstances.

Candidates will be informed within one month of the deadline whether they have been selected or not.

### **Financial conditions:**

- Enrolment fee for the whole training programme (2 sessions): 500 €
- The fee is due into January 19<sup>th</sup> 2011
- International travels of the participants will be arranged and paid by the organisers (local transportation within the participants' country are at her/his charge).
- Accommodation and meals will be provided and paid for by the organisers.
- Few scholarships are available to successful applicants who can provide proof of hardship and who are unable to rise funding elsewhere.

### **SPACE - SUPPORTING PERFORMING ARTS CIRCULATION IN EUROPE**

**Nine national cultural institutions** with an international policy and practice created a platform to analyse persistent imbalances (between countries, regions, artists, disciplines and performance venues) in terms of the circulation of performing arts works in Europe, and to experiment with new tools and mechanisms to reduce them. SPACE has created a 3 year-long project, supported by the European Union and based on three strands of activity. These are:

- The creation of an online tool, **Travelogue**, to collect and compare data and produce an analysis of any imbalances that exist.
- **Mobile training programmes** for performing arts managers, programmers and journalists/critics.
- The **reinforcement of the institutional capacity within** national support organisations throughout Europe.

The partners in the SPACE project are: **ONDA** in Paris (National office for the circulation of performing Arts), **VTI** in Brussels (Vlaams Theater Instituut), **TIN** in Amsterdam (Theater Instituut Nederlands), **NTIL** in Riga (New Theatre Institute of Latvia), **British Council** in London, **MiBAC – Direzione Generale per lo Spettacolo dal Vivo** in Roma (Ministero dei Beni e Attività Culturali), **Pro Helvetia Swiss Arts Council** in Zürich, **The Red House** in Sofia, the **Institut umění - Divadelní ústav** (Arts and Theatre Institute) in Prague. The **Zentrum BRD des Internationalen Theaterinstituts** in Berlin. **IETM** cooperates also in the project.



**SPACE HAS BEEN FUNDED WITH SUPPORT FROM THE EUROPEAN COMMISSION.**

*This Open Call for Applications reflects the views only of the Space partners, and the Commission cannot be held responsible for any use, which may be made of the information contained therein.*