

PQ 2011 LOOKING FOR...

Whit MacLaughlin New Paradise Laboratories (www.newparadiselaboratories.org)

I found the Dutch National Pavilion and the walking tour to be a well-integrated and forward-looking experience at the Prague Quadrennial--amongst my favourites there. The tour was well-written and evocative, the ending was fulfilling and memorable. I particularly enjoyed the human interaction at the end--comparing notes with other fellow-travellers, and conversation with one of the creators, Lena Mueller. I have maintained contact with the creators and look forward to more interaction.

Michael Spencer in Blue pages – The Society of British Theatre Designers, June 11:

"The Dutch exhibit confronted us with a booth, inside which sat a man who presented participants with an iPhone if they wished to take a hour long tour through the streets of Prague immediately outside the exhibition building. The tour was created by four leading Dutch scenographers - the iPhone was your guide: map, visual references, audio and means of recording your experience. This last example - a personal favourite - raises issues of where reality meets theatre, by asking participants to frame their experience via photographs they are instructed to take."

Participants of the tour gave their impression:

19-06-2011

Michael Spencer Course Director BA Performance Design & Practice Central Saint Martins College of Art & Design, London

Intrigued by the idea of an exhibit that was part experienced outside of the exhibition building, I initially received a lesson in how to use an iPhone (I have a thing about mobile phones and don't own one, never mind an iPhone). Having been instructed, I marched out and followed the map, watching my satellite blob and stopping to hear text, see images to assure me I was on the correct route, and take photos. The idea became more intriguing over the hour I spent experiencing it - I granted no other exhibit an hour of my time, which in itself makes this remarkable. After all, performance happens in space over time....My appreciation grew over the hour, at first intrigued, then a bit confused, then delighted and engaged, and finally, illuminated. The central question of when framed life becomes performance and when performance dissolves into real life is very pertinent, and beautifully and elegantly described here. Theory and practice as one.
Zip

"I was asked to circle around in 360°, and to become an actor (L7). This is a self portrait of myself as Stalin."

Stylianos Pelekanos (Greece)

"I liked the route very much. I liked taking a lot of time. At each spot, I saw something unexpected because of what I heard you say."

Carmen (Hongkong)

"When I arrived at one of the spots a girl lay down on a bench. I thought that she

was an actress, and I sat down to watch her. I found her performance was very moving. But at the same time I didn't know if she was an actress at all."

Hella Prokoph (Germany)

"You made me realize the connection between today and the past. I could smell how it must have smelled that year in 1968. The pop ups of the photographs on the interface suggested to me already the point of view of the makers. I would have liked it better without these photographs."

Renana (China)

"At the pavilion (L4): you mention the photographer, and I asked myself who was this person? Was he involved in the performances at the pavilion? Was he an artist?"

Christina (China)

"I took a picture of my feet (L4). I don't want to lose my feet. I see a lot of people took pictures of their feet, and of the ground. I guess this is an urban theme."

Christina Penna (UK)

"I have a friend from Greece who looks exactly like the photographer on the black and white photograph. The photographer's face is very modern, very much like from today. This makes me feel connected to him although he was young a long time ago."

Michael Spencer (UK)

"I find this exhibition extremely important for my students. I will make this part of their obligatory program during their visit of the PQ."

And Filmer (UK)

"Really great tour. I heard: walk over the grass (L3). So I did. And I stepped into a big dog shit. I thought that was very funny! I was asked to circle around in 360°, and to become an actor (L7). This is a self portrait of myself as Stalin."

Isabelle and Claire (Leeds)

"When we were asked to take a *happy picture* (L3), we took a picture of ourselves lying down in the grass. When we came back to the pavilion, we realized that the photographer in the 1960's took exactly the same picture, of people lying in the grass."

Andrew (UK), academic, teaches theatre and performance [E]

"I'm interested in location of performance. What's the spectators' experience in site specific work. What's my work while I'm walking around. It's for me to imagine this theme, to locate myself, to see what's around me, where am I in Prague, who am I in Prague, and how do I relate to the history of what has gone on before. 1968 is floating around, how was life under communism?"

Bryoni Edwards

"It was really nice. I liked the location of the tunnel (L7). The women coming out of the tunnel is an image that stayed in my mind."

Yoko Yamamoto

"Instead of the building, I took a picture of a dog running down the path (L4). I find this idea great: to take something away with each shot of the camera. It made me think carefully of what is really important to me at this moment."

21-06-2011

Yun-Ching Yu (Taiwan)

“I liked it very much. I’m glad I didn’t see the old photographs before. I imagined them differently.”

Yeuh-Chun Huang (Taiwan)

“Sometimes the satellite wasn’t locating me. But I didn’t mind. I liked that I was on my own and had to trust my senses, and look around me.”

Viola Weltgen (Germany)

“Waiting for the tram (L2). Trams were gone. Nobody was there. I looked around me: I’m sitting on something modern here, this wasn’t here in the 1960’s. The fact that the tram-stop was empty made it more interesting for me.”

“We liked the recording, especially the fact that you can hear different sources from editing of sound. But you could have added sound of the street. I enjoyed most the audio recording at Expo building (L4): to be asked to choose what I would keep. It was like going back in history while listening to the text. In general we thought the texts were very good.”

Viona (Ireland)

“I sat at the tram stop listening to the text (L2). When I looked up, there was an old lady sitting next to me on the bench. It seemed like the girl from the text was still sitting there 50 years later.”

Adam (UK)

Architect, PHD on perception of space, Sheffield:

“People don’t look around unless they are told to. I enjoyed being told to look around. I like the aspect of *mapping*, letting people leave traces.”

David (UK)

“Walking the route made me think of freedom of choice. When I realized that I walked the *wrong way* I said to myself: maybe I want to walk here instead of following the given path.”

Nanay Fanini Katalin (Hungary)

Project coordinator of Festival Art on Site (www.placcc.hu) in Hungary:

“I liked the walk very much. This is one of the most interesting projects of the PQ for me. I saw Roos’ performance WE in Amsterdam. I will come to Over Het Ij Festival. Is there a website where I can see the documentation of your project?”

Francesca Bandaro (Italy)

“The interface has to be more simple. I see too many flags and symbols.”

Laurie McCants (USA) Mont Claire State University

Garey (USA)

Mark Eulogio (USA)

A group of three Americans (www.ensembletheatres.net):

“I see that this project is made with a lot of love. I like the dramaturgy, how every stop seems to be one more step into history.”

23-06-2011

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Stefanie (Austria)

“Happy people on the stage (L3). I was looking for a stage with people on it. I liked that you described what’s actually there. That made me try to find the

people you are describing. Like on a stage.”

Alexander Corrazola (Germany)

happy picture (L3): I find the picture very playful. But then I look closely: they could all have been shot. The men fell down first, then the women on top of the men.”

Pauline (Germany)

“What’s nice for me is that there is an ambiguity. I can choose to take the exact picture that you describe, or something completely different. Its not strictly holding you in. I can go away and have a coffee and come back. I look at all the things, not just at the things you are asking me to look at.”