

Theatre & audiences : a shared creation

2nd international conference
of the european project **PROSPERO**

26 to 29 September 2012

Salle académique de l'Université de Liège
Place du 20 Août, 7 · 4000 Liège

THEATRE DE LA
PLACE



PROSPERO

is a European network for artistic cooperation bringing together:

- ❖ the Théâtre National de Bretagne (Rennes / France)
- ❖ the Théâtre de la Place (Liege / Belgium)
- ❖ the Emilia Romagna Teatro Fondazione (Modena / Italy)
- ❖ the Schaubühne am Lehniner Platz (Berlin / Germany)
- ❖ the Centro Cultural de Belém (Lisbonne / Portugal)
- ❖ the University of Tampere (Tampere / Finland)

Over the last five years, these institutions have expanded their collaboration in terms of staging productions, artistic training and theoretical analysis, in particular by creating contacts between researchers from the different countries.

Chief Editor: Serge Rangoni / Théâtre de la Place – 1, place de l'Yser – 4020 Liège
www.theatredelaplace.be



LE SOIR



**Theatre & audiences :
a shared creation**

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Outline



The growth of state support for the arts in the second half of the 20th century in Europe has had a profound effect on the relationship between theatrical creation and audiences, bringing about a whole series of structural transformations of a political, sociological, economic and aesthetic character. Increasingly, these new types of financing have enabled artists to pursue more demanding or more experimental work, protected from the constraints imposed by the imperative of immediate commercial success. Thus, the social and educational functions of the theatre have been strengthened. In addition, the expansion of theatre studies in universities and the broadening of artistic training have gone hand in hand with a general rise in the average educational level of the audiences. Consequently, over the years, developments within the theatre have been able to depend on artists and audiences who are more aware and more demanding.

Successive financial and economic crises and, above all, the growing hold of neoliberal ideologies on public bodies, have recently led to many examples of disengagement in the areas of art, culture and education, calling into question the social contract at the basis of the idea of the theatre at the service of the public. Moreover we find ourselves today faced with a more complex and more diversified landscape, where relationships between audiences and theatrical creation, just like those of artists and society, are being transformed: new sociological foundations, new work arrangements and new systems of relationships need to be taken into account. It is necessary to employ different approaches to analyse them, which the conference *Theatre & audiences: a shared creation* is aiming to address.

● THURSDAY 27 SEPTEMBER

Public success ?

Sociological, economic and political approaches

Theatre is based on the physical coexistence of actor and audience in the same space and time, and thus cannot do without a public. However, more and more artists are leaving theatre schools, hoping to establish a place for themselves. There is consequently a considerable growth in productions, which public financing can barely keep up with. While economic dependence on “public success”, as in the 19th century, would be considered out of date in this age of grants, it has become imperative nowadays to attract an audience or audiences.

How should theatres proceed? With what result? How should contact with an audience be organised? Who are the potential “new audiences”? In the wake of social change in which communities are increasingly important, is it possible to define audiences and no longer an audience? How should public authorities (re)act? What is their policy on this? What new lines are being put forward today, following on from yesterday’s concerns for democratisation and cultural democracy?

Can the value of a theatre or of an artist be measured by their “public success”? Have we left the era of the audience only to return to an era of consumers exposed to marketing? In this sense, what could still be at stake for the creation of an audience? What might the consequences be for the types of organisation, the means of production and the scheduling?

● THURSDAY 27 SEPTEMBER

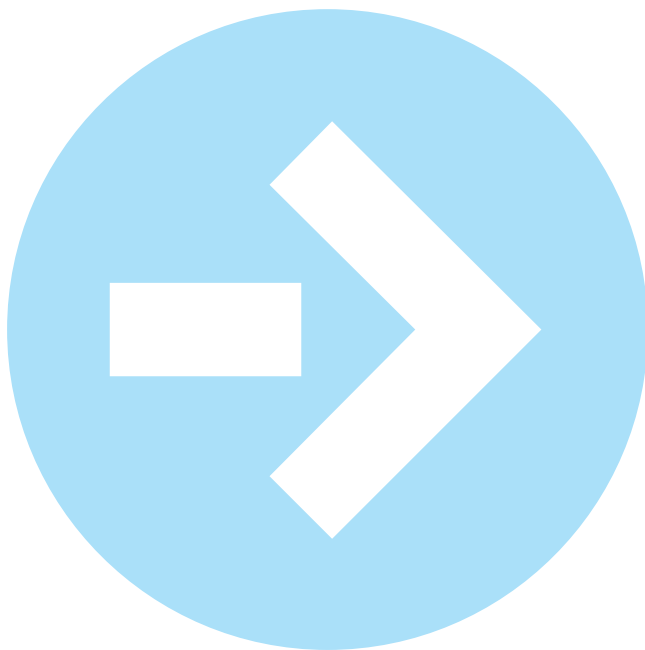
The audience in the creative process and artistic mechanisms

Avec l'avènement de la mise en scène moderne, la création se centra souvent sur l'idée d'une
With the advent of modern staging, the creative process often centred on the concept of a theatrical work created by a director who believed himself to be the ultimate holder of meaning. However this attitude is tending to change nowadays and we are witnessing new methods of artistic collaboration. Are they creating new relationships with audiences? How do theatrical artists view their status today in terms of the audience? How do current productions reflect new audience attitudes, which are more varied and singular than before? Are new audiences being created by the transdisciplinary approach which mixes audiences of different kinds of artistic expression, or by moving performance venues to the urban environment? Are the work of the artist and the place of the audience being transformed by the types of interactivity employed by certain artists? Is there not a risk of highlighting the playful dimension of the aesthetic relationship at the expense of its critical or educational functions?

● SATURDAY 29 SEPTEMBER

Criticism

Historically, as a form of mediation between the theatre and the audience, the critic has always played a major role. Of course, the situation of the traditional critic is now becoming more and more tenuous if we look at the role he is allotted in the media. His function now appears to involve either promotion or pure subjectivity. In addition, “theatre criticism” has increased hand in hand with the appearance of new media. But can we still talk about criticism? How does one carry out this activity nowadays? What form does it take, what are the challenges and the consequences? In whose name is the critic speaking and to whom is he speaking? How do artists receive these opinions? Is the wider public becoming a source of criticism through new tools such as Facebook or blogs? How are their points of view received, by whom and with what effects?



PROGRAMME

Wednesday 26/09

Salle académique de l'ULg

⌚ 6 p.m. /// Inaugural address by Romeo CASTELLUCCI

La quinta parete / "The fifth wall"

In the presence of the representatives of the French Community of Belgium,
provincial and communal authorities and the Vice-rector of the University of Liege

Welcoming drink

Thursday 27 September

Salle académique de l'ULg

Public success? Sociological, economic and political approaches

- ⌚ 9.00 a.m. /// Welcoming speech by Jean WINAND, Dean of the Faculty
of Philosophy and Arts of the University of Liege
Chair: Nancy DELHALLE and Claudio LONGHI
- ⌚ 9.15 – 9.30 a.m. /// Introduction by Nancy DELHALLE
- ⌚ 9.30 – 10.00 a.m. /// Anne-Marie AUTISSIER
Publics médiateurs ou partenaires ? Les nouvelles constructions des dynamiques artistiques
- ⌚ 10.00 – 10.30 a.m. /// Piergiorgio GIACCHÈ
Le Public trop émancipé. Vers une poétique pauvre de la politique théâtrale
- ⌚ 10.30 – 10.45 a.m. /// Discussion
- ⌚ 10.45 – 11.00 a.m. /// Coffee
- ⌚ 11.00 – 11.30 a.m. /// Nikolaus MÜLLER-SCHÖLL
The unrepresentable audience
- ⌚ 11.30 – 12.00 a.m. /// Lecture by Jacques DELCUVELLERIE
In dialogue with Claudio LONGHI and Maria-Helena SERÔDIO
- ⌚ 12.00 – 12.15 p.m. /// Discussion
- ⌚ 12.15 – 1.15 p.m. /// Lunch /// Screening of videos in the staffroom
- ⌚ 1.15 – 1.45 p.m. /// Lecture by Toshiki OKADA
In dialogue with: Hanna SUUTELA and Benoît VREUX
- ⌚ 1.45 – 2.00 p.m. /// Discussion

☛ **2.00 – 5.30 p.m. /// Workshop**

Animators: Claudio LONGHI and Nancy DELHALLE

Laurent FLEURY, *Les apories du « succès public » ou de quelques impensés publics*

Mohamed IKOUBAÂN, *L'approche communautaire et ses limites*

Stéphane OLIVIER, *Privé de public*

Serge SAADA, *Le potentiel du spectateur*

In the presence of directors of the theatres involved in Prospero :

Gabriela CERQUEIRA (Centro Cultural de Belém)

François LE PILLOÛER (Théâtre National de Bretagne – Rennes)

Serge RANGONI (Théâtre de la Place)

Yrjö Juhani RENVALL (Université de Tampere)

Pietro VALENTI (Emilia Romagna Teatro Fondazione)

et Tobias VEIT (Schaubühne am Lehniner Platz)

☛ **7.00 p.m.**

Ciudades paralelas

Commentary by Stefan KAEGI (Rimini Protokoll)

Manège de la Caserne Fonck /// Rue Ransonnet, 2 /// 4020 Liège - Belgium

☛ **6.00 p.m. /// 7.00 p.m. /// 8.00 p.m. /// 9.00 p.m. /// 10.00 p.m.**

Acteur, ton nom n'est pas exact

Performance by CASTELLUCCI (Societas Raffaello Sanzio)

Hôtel de Ville de Liège (Salle des Mariages) /// Place du Marché, 2 /// 4000 Liège - Belgium

Friday 28 September

Salle académique de l'ULg

**The audience in the creative process
and artistic mechanisms**

☛ **9.00 p.m. /// Welcoming speech**

by Christophe PIRENNE, President of the Department of the Art and Science
of Communication of the University of Liege

Chair: Didier PLASSARD

☛ **9.15 – 9.45 p.m. /// Maria Helena SERÔDIO**

The improbable community: Theatrical audiences in perspective

☛ **9.45 – 10.15 p.m. /// Marco DE MARINIS**

Réhabiliter le spectateur : pour une critique de la participation

☛ **10.15 – 10.45 a.m. /// Franck BAUCHARD**

L'institution culturelle comme réseau social : décroiser, expérimenter, partager

- **10.45 – 11.00 a.m.** /// Discussion
- **11.00 – 11.15 a.m.** /// Coffee
- **11.15 – 11.45 a.m.** /// Daniel TÉRCIO
La danse contemporaine au Portugal et ses publics
- **11.45 a.m. – 12.15 p.m.** /// Lecture by Massimo FURLAN
In dialogue with Stefano LOCATELLI
- **12.15 – 12.30 p.m.** /// Discussion
- **12.30 – 1.30 p.m.** /// Lunch /// Screening of videos in the staffroom
- **1.30 – 2.00 p.m.** /// Lecture by Stefan KAEGI
In dialogue with Didier PLASSARD and Stefan TIGGES
- **2.00 – 2.15 p.m.** /// Discussion
- **2.15 – 5.30 p.m.** /// Workshop
Discutants : Carole GUIDICELLI et João CARNEIRO
Kyu CHOI, *New Approaches, New Audiences*
Marcel FREYDEFONT, *Un théâtre infusé*
Christine SERVAIS, *Recevoir à la voix active*
Christel STALPAERT, *Ecozoic spectatorship in Kris Verdonck's Garden*
Installation EXOTE
Karel VANHAESEBROUCK, *La pratique « socio-artistique » :
auto-représentation et/ou exotisme ? Portrait d'une polémique*
José Maria VIEIRA MENDES, *Is there anybody out there ?*
- **6.00 p.m. /// 7.00 p.m. /// 8.00 p.m. /// 9.00 p.m. /// 10.00 p.m.**
Acteur, ton nom n'est pas exact
Performance by CASTELLUCCI (Societas Raffaello Sanzio)
Hôtel de Ville de Liège (Salle des Mariages) /// Place du Marché, 2 /// 4000 Liège - Belgium
- **9.00 p.m.** /// **Concert Johnny Dick**
Acoustics / Blues / Roots Music
Manège (Caserne Fonck) /// Rue Ransonnet, 2 /// 4020 Liège - Belgium

Saturday 29 September

Salle académique de l'ULg

Criticism

Chair: Maria Helena SERÔDIO and João CARNEIRO

- **9.00 – 9.30 a.m.** /// Chistopher BALME
Theatre criticism and the public sphere
- **9.30 – 10.00 a.m.** /// Oliviero PONTE DI PINO
A Virtual Resurrection of Theatre Criticism ?

- ☉ 10.00 – 10.30 a.m. /// Wouter HILLAERT, *Towards a theatre criticism for the 21st century*
- ☉ 10.30 – 11.00 a.m. /// Discussion
- ☉ 11.00 – 11.15 a.m. /// Coffee
- ☉ 11.15 – 11.45 a.m. /// Lecture by Éric LACASCADE
In dialogue with: Carole GUIDICELLI
- ☉ 11.45 a.m. – 12.15 p.m. /// Discussion
- ☉ 12.15 – 1.15 p.m. /// Lunch /// Screening of videos in the staffroom
- ☉ 1.15 – 1.45 p.m. /// Lecture by Jean-Marie PIEMME
In dialogue with: Didier PLASSARD and Carole GUIDICELLI
- ☉ 1.45 – 2.00 p.m. /// Discussion
- ☉ 2.00 – 4.30 p.m. /// Workshop
Animators: João CARNEIRO et Katie VERSTOCKT
Tiago BARTOLOMEU COSTA, *Les uns et les autres : critiques et comédiens, amateurs (aussi) de la scène*
Roberto CANZIANI, *Is theatre seat booking the same as hotel room booking ? (Theatre in the epoch of TripAdvisor)*
Jean-Pierre HAN, *La mauvaise place*
Esther SLEVOGT, *Oncoming Traffic ! Theatre Criticism Online : The Internet Platform nachtkritik.de*
René SOLIS, *La fin des illusions perdues*
Johan THIELEMANS, *Tensions between the arts, the advisers/experts, the public and the minister : for a broad support for the arts : the case of the recent Flemish decisions concerning subsidies*
Jean-Marie WYNANTS
- ☉ 4.30 p.m. – 5.30 p.m. /// Final debate
- ☉ 6.00 p.m. /// 7.00 p.m. /// 8.00 p.m. /// 9.00 p.m. /// 10.00 p.m.
Acteur, ton nom n'est pas exact
Performance by CASTELLUCCI (Societas Raffaello Sanzio)
Hôtel de Ville de Liège (Salle des Mariages)
Place du Marché, 2 /// 4000 Liège - Belgium
- ☉ 8.00 p.m.
Enzo & Nico: E Viva Mexico!
Performance by Massimo FURLAN
Stade du Standard
Rue de la Centrale, 2 /// 4000 Sclessin-Liège - Belgium

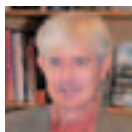
Anne-Marie AUTISSIER (France)



Anne-Marie AUTISSIER is a lecturer in cultural sociology, European and international cultural institutions and policies at the INSTITUT D'ÉTUDES EUROPÉENNES (EUROPEAN STUDIES INSTITUTE) (Paris VIII). She is president of the CULTURE EUROPE association and is editor of the *Culture Europe International* review. She also works as a consultant for a variety of French and European organisations (FONDATION EUROPÉENNE DE LA CULTURE, COMMISSION EUROPÉENNE, MINISTÈRE FRANÇAIS DE LA CULTURE ET DE LA COMMUNICATION, ONDA, ADAMI AND RELAIS CULTURE EUROPE).

Apart from her contributions to collective works (such as “Pour une politique culturelle européenne?” in *Politiques et pratiques de la culture*, ed. Philippe Poirrier, La Documentation française, 2010), she is also the author of *L'Europe des festivals, de Zagreb à Edimbourg, points de vue croisés* (Éditions de l'Attribut, 2008) and *Dialogue(s) interculturel(s) en Europe, Regards croisés sur l'Année européenne du Dialogue interculturel* (Culture Europe International, 2008).

Christopher BALME (New Zealand)



Christopher BALME is professor of theatre studies and director of the INSTITUTE OF THEATRE STUDIES at LUDWIG-MAXIMILIANS-UNIVERSITY (Munich). Since 2006, his work has focussed on German theatre, along with intermediality, theatre anthropology and postcolonial theatre. He is currently editor of *Forum Modernes Theater*.

He is author of *Decolonizing the Stage : Theatrical Syncretism and Post-Colonial Drama* (Oxford University Press / Clarendon Press, 1999); *Pacific Performances : Theatricality and Cross-Cultural Encounter in the South Seas* (Palgrave Macmillan Ltd. Houndmills, 2006), and *The Cambridge Introduction to Theatre Studies, Cambridge Introductions to Literature* (Cambridge University Press, 2008).

Tiago BARTOLOMEU COSTA (Portugal)



Tiago BARTOLOMEU COSTA is a theatre and dance critic and founder of the independent publication *Obscena*. He has been contributing to the journal *Público* since 2005, and also writes for a variety of reviews such as *Scènes* (Belgium), *Mouvement* (France), *Tanz* (Germany), and for the website *Idança* (Brazil). Alongside his work for the European TEAM NETWORK, he is also a member of the international consultation

body for the FESTIVAL DIVADELNA NITRA (Slovakia), a member of the ASSOCIATION INTERNATIONALE DES CRITIQUES DE THÉÂTRE (INTERNATIONAL ASSOCIATION OF THEATRE CRITICS) and a voting member of PRIX NOUVELLES RÉALITÉS THÉÂTRALES. In 2009 he was chosen by the BRITISH COUNCIL to take part in the INTERNATIONAL CULTURAL LEADERSHIP programme. He received the CARLOS PORTO international prize for journalism in 2011 for his work on the FESTIVAL DE TEATRO DE ALMADA 2010. In February 2011, he opened the “Instantanés” collection (published by Centre Georges Pompidou) with a monograph on the work of choreographer Tiago Guedes.

Franck BAUCHARD (France)



Franck BAUCHARD is director of LA PANACÉE (centre for art and contemporary culture in Montpellier), currently being developed. He was the artistic director of LA CHARTREUSE, National centre for performance writing (from 2007 to 2011), where, in particular, he set up a remarkable research and experimentation system open to the public called LES SONDES. He has been an associate researcher at the Laboratoire Culture & Communication de l'UNIVERSITÉ D'AVIGNON since 2008, and regularly publishes articles on the theatre and new media in reviews (*Théâtre Public*, *Ubu*, *Il tremisse*, etc.) and collective works in France and abroad (*Les Écrans sur la scène* directed by Béatrice Picon-Vallin, *L'Âge d'Homme*, 1998; *Corps numérique en scène*, with the printers).

His latest published articles include "Du texte au théâtre, de la culture de l'imprimé aux environnements numériques" (*Un certain regard*, no. 1, April 2011); "Métamorphose" (*L'étincelle, journal de la création à l'IRCAM*, March 2011); *Création et numérique : à la recherche du service public de la métamorphose technologique* (*Revue Socialiste* n°47, L'Aventure culturelle, 2012) and also *Le théâtre entre sanctuarisation et mutation* (*Musiques & cultures digitales*, numéro spécial « Machines d'écritures », 2012).

Roberto CANZIANI (Italy)

Roberto CANZIANI is a journalist and theatre critic for a number of journals and reviews. He teaches history of contemporary theatre at the UNIVERSITY OF UDINE (Italy). He has written about and organised exhibitions about the director Giorgio Strehler, the playwright Harold Pinter, and the theory of communication and marketing strategies for theatres in all media.

His published works include *Comunicare spettacolo : teatro, musica, danza, cinema. Tecniche e strategie per l'ufficio stampa* (Franco Angeli, 2005); *Harold Pinter : scena e potere* [with Gianfranco Capitta] (Garzanti Libri, 2005); *Strehler privato : carattere affetti passioni* (Éditions du Musée Municipal du Théâtre, 2007) and *La scena, la carta, il digitale : manuale di comunicazione per lo spettacolo dal vivo* (Franco Angeli, with the printers).

João CARNEIRO (Portugal)

**PROSPERO
RESEARCHER**

João CARNEIRO studied law, Portuguese, French and comparative literature. He is theatre critic for the weekly journal *Expresso* in Lisbon. He specialises in the Baroque and in literary theory (Portuguese and French literature) and has contributed to a variety of reviews such as *UBU – Scènes d'Europe*, *Alternatives théâtrales* and *Sinais de Cena*. He has also been an advisor on theatre for the Portuguese MINISTRY OF CULTURE since 1996.

Romeo CASTELLUCCI (Italy)



Romeo CASTELLUCCI studied Fine Arts and then founded Societas Raffaello Sanzio in 1981 with Claudia Castellucci and Chiara Guidi. He has created shows for numerous guest performances at festivals around the world, often responsible for lighting and costumes as well. His work involves all the arts (music, sculpture, painting, etc.) in a holistic approach.

His most recent creations include *Inferno*, *Purgatorio* and *Paradiso* adapted from Dante (Festival d'Avignon, 2008); *Parsifal* adapted from Richard Wagner (La Monnaie, 2011); *Le voile noir du pasteur* [inspired by the novel by Nathaniel Hawthorne] (Théâtre national de Bretagne – Rennes, 2011); *Sul concetto di volto nel figlio di Dio* (Festival d'Avignon, 2011); *The Four Seasons Restaurant* (Festival d'Avignon, 2012). Based on artistic vision, his aesthetic approach features research in the plastic arts. Societas Raffaello Sanzio has published several works in which Romeo Castellucci considers his work and the theatre: *Epopoea della Polvere* (Ubulibri, 2001); *Les Pèlerins de la Matière* (Les Solitaires Intempestifs, 2001); *Epitaph* (Ubulibri, 2005); *The theatre of Societas Raffaello Sanzio* (Routledge, 2007); *Itinera. Trajectoires de la forme Tragedia Endogonidia* (Actes Sud, 2008).

Kyu CHOI (South Korea)



Kyu CHOI began his professional career at the INTERNATIONAL FESTIVAL OF MIME in Chuncheon, an annual festival for mime, street theatre and contemporary circus, which he has brought up to the level of one of the most famous artistic festivals in Korea. In 2005, he founded the ASIANOW PRODUCTIONS Company with the aim of developing, producing and staging pioneering contemporary Asian theatre, dance

and interdisciplinary arts. He has also given courses on theatre production and international tours at the KOREAN NATIONAL UNIVERSITY FOR THE ARTS, and has worked as a consultant for arts management development in Korea, at the service of the theatre.

Jacques DELCUVELLERIE (Belgium)



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Jacques DELCUVELLERIE is a director, teacher, writer and actor. His theatrical career is closely linked to the GROUPOV collective, which he founded in 1980. Based in Liege, this collective brings together artists of different nationalities and branches: actors, directors, video directors and performers who constantly challenge performance in terms of its form and needs. He is an associate artist at the THÉÂTRE

NATIONAL (Brussels) and has taught at the CONSERVATOIRE ROYAL DE LIÈGE since 1976. He was part of the initial line-up of the ÉCOLE DES MAÎTRES, founded by Franco Quadri and he subsequently directed the 2002 season in Italy and in Liege. He has written numerous publications on the theatre and its workings, including *Sur la limite, vers la fin. Repères sur le théâtre dans la société du spectacle à travers l'aventure du Groupov* (Éditions Groupov / Alternatives théâtrales, 2012). As a director, his main productions include *Koniec (genre théâtre)* (Théâtre de la Place [Liege], 1987) ; *Trash (a lonely prayer)* (Atelier Sainte-Anne

[Brussels], 1992); *Rwanda 94, une tentative de réparation symbolique envers les morts à l'usage des vivants* (Festival d'Avignon 1999 and at the Théâtre de la Place [Liege] 2000, Éditions Théâtrales, 2002); *Anathème* (Festival d'Avignon, 2005); *Un Uomo di Meno* (Théâtre National [Brussels], 2010 and at the Théâtre de la Place [Liege] 2012).

Nancy DELHALLE (Belgium)

PROSPERO
RESEARCHER

Nancy DELHALLE graduated in Romance Philology and in ICT and holds a doctorate in Philosophy and Literature. She is a teaching professor at the UNIVERSITÉ DE LIÈGE where she heads the Theatre History and Analysis Department. Her work concentrates on contemporary theatre, dramatic art and sociology of the theatre. She belongs to the reading committee of the Théâtre National (Brussels) and has chaired the Centre Belge de l'INSTITUT INTERNATIONAL DU THÉÂTRE (Belgian Centre of the International Theatre Institute). She is a member of the editorial board of the journal *Alternatives théâtrales* and of the *Prospero European Review*.

She has published *Vers un théâtre politique. Belgique francophone 1960 – 2000* (Le Cri-ULB-ULg, 2006), and she co-directed with Jacques Dubois et Jean-Marie Klinkenberg *Le Tournant des années 1970. Liège en effervescence* (Les Impressions nouvelles, 2010). She has contributed to various collective works such as *No beauty for me there where human life is rare. On Jan Lauwers' theatre work with Needcompany*, co-directed by Christel Stalpaert (Gent Academia Press – Amsterdam International Theatre and Film Books, 2007); *Jouer le Jeu. De l'autre côté du théâtre belge*, coordinated by Benoît Vreux (Brussels, Luc Pire, 2009); *Histoire culturelle de la Wallonie*, directed by Bruno Demoulin, (Éditions Mercator, 2012) and to a variety of journals (such as *Visibles, Etcetera* and *UBU Scènes d'Europe* for which she wrote no. 48/49 on emergence in European theatre).

Marco DE MARINIS (Italy)



Marco DE MARINIS is full Professor of Theatre Science at the Department of Music and the Performing Arts at the UNIVERSITY OF BOLOGNA and head of the CENTRE FOR THEATRE PROMOTION OF THE UNIVERSITY OF BOLOGNA, LA SOFFITTA. He is a permanent member of the INTERNATIONAL SCHOOL OF THEATRE ANTHROPOLOGY - ISTA (director Eugenio Barba), and he founded and is director of the journal *Culture Teatralli*. He is series editor for several publishers including Bulzoni (Rome) and La Casa Usher (Florence). He is a member of the editorial board of the journal *Versus-Quaderni di Studi Semiotici* (director Umberto Eco), of the scientific committee of *L'Annuaire théâtral* (Montréal, Canada) and of *Teatro XXI* (University of Buenos Aires).

He has published a wide range of books in Italy and abroad, including *La danza alla rovescia di Artaud. Il Secondo Teatro della Crudeltà (1945 – 1948)* (Quaderni del Battello Ebbro, 1999; re-edited by Bulzoni, 2006); *In cerca dell'attore. Un bilancio del Novecento teatrale* (Bulzoni, 2000); *Visioni della scena. Teatro e scrittura* (Laterza, 2004; re-edited in 2011); *En busca del actor y del espectador. Comprender el teatro II* (Galerna, 2005) and *Il teatro dell'altro. Interculturalismo e transculturalismo nella scena contemporanea* (La Casa Usher, 2011).

Laurent FLEURY (France)



Laurent FLEURY holds an Associate Professor's degree in Social Sciences and a doctorate in Politics. He is a Professor of Sociology at the UNIVERSITÉ PARIS DIDEROT (PARIS VII) where he is director of the Master's degree programmes in Sociology and anthropology: politics, culture and migration and Cultural politics. He is a researcher at the CENTRE DE SOCIOLOGIE DES PRATIQUES ET DES REPRÉSENTATIONS POLITIQUES (C.S.P.R.P.), and is also president of the research committee (C.R.18) on the sociology of arts and culture of the ASSOCIATION INTERNATIONALE DES SOCIOLOGUES DE LANGUE FRANÇAISE (A.I.S.L.F.). He is author of *Le TNP de Vilar : une expérience de démocratisation de la culture* (Presses universitaires de Rennes, 2006), *Le cas Beaubourg : mécénat d'État et démocratisation de la culture* (preface by Bernard Stiegler, A. Colin, 2007), *Sociologie de la culture et des pratiques culturelles* (A. Colin, 2011), *Max Weber* (Presses universitaires de France, 2009), "*Weber sur les traces de Nietzsche ?*" (*Revue française de sociologie*) and *Comprendre Weber* (to be published in 2013).

Marcel FREYDEFONT (France)



Marcel FREYDEFONT was set designer, actor and director of the THÉÂTRE DES CHIENS JAUNES in Clermont-Ferrand from 1966 to 1989. He was an advisor on set design and cultural facilities from 1989 to 2000 and is currently lecturer in architectural history and culture at the L'ÉCOLE NATIONALE SUPÉRIEURE D'ARCHITECTURE DE NANTES and scientific director of the set design department. He is also a guest lecturer at the CENTRE D'ÉTUDES THÉÂTRALES de L'UNIVERSITÉ DE LOUVAIN-LA-NEUVE (Belgium), of the editorial board of the Belgian scientific journal *Études théâtrales* and general secretary of the UNION DES SCÉNOGRAPHES.

Apart from numerous contributions to journals (*Études théâtrales*, *Théâtre / Public*, *Agôn*, etc.) and collective works (*Le Théâtre français du XX^e siècle*, edited by Robert Abirached, Éditions de l'Avant-Scène, 2011); *La scénographie, Théâtre aujourd'hui* no. 13, Scérén Éditions, Cndp, 2012), he is author of *Petit traité de scénographie* (Éditions Joca Seria – Grand T, 2007); of *Valentin Fabre et Jean Perrotet, architectes de théâtre* [with Jean Chollet] (Éditions Norma, 2005) and he has edited *Lectures de la scénographie, carnets du Pôle national de ressources théâtre Angers – Nantes* (CRDP des Pays de la Loire, 2007).

Massimo FURLAN (Switzerland)



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Massimo FURLAN trained at the ÉCOLE DES BEAUX-ARTS of Lausanne (1984-1988) and then began a cycle of work based on the themes of memory and forgetting. He has exhibited regularly since 1987. He is interested in stage presentation and he works with several dance and theatre companies. He founded NUMERO 23 PROD in 2003, focussing on performance and installation. Throughout his work, Massimo Furlan questions the act of performing: he revisits icons, tackles the question of failure and

the gap between the model and real life, producing a burlesque and poetic effect. He is an associate artist of THÉÂTRE DE LA CITÉ INTERNATIONALE (Paris). His shows and performances include *Numéro 10* (Festival Paris Quartier d'été – Parc des Princes, 2006); *You can speak, you are an animal* (Les Subsistances [Lyon], 2009); 1973 (Festival d'Avignon, 2010) and *It's all forgotten* (Théâtre de la Cité internationale [Paris], 2010).

Piergiorgio GIACCHÈ (Italy)

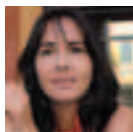


Piergiorgio GIACCHÈ teaches anthropology of the performing arts and basic anthropology at the Faculty of Arts and Philosophy at the UNIVERSITY OF PERUGIA (Italy). He is a member of the scientific research committee on “creation, practice, audiences” at the MAISON DE SCIENCES DE L’HOMME (Paris) and is a member of the editorial board of *Ethnographie. Nouveaux objets, nouvelles méthodes*, the journal of the SOCIÉTÉ D’ETHNOGRAPHIE DE PARIS. He is a contributor to *Lo straniero*, a journal under the editorship of Goffredo Fofi, and has published in several national and international journals. As a member of the scientific committee, he took part in sessions of the INTERNATIONAL SCHOOL OF THEATRE ANTHROPOLOGY directed by Eugenio Barba (1981 – 1990). His current research is focussed on “new theatre” in Italy and Europe, and in particular on new kinds of pedagogical organisation and poetic training for actors, but also on issues linked to theatre reception theory and on audience education.

Apart from his contributions to numerous journals and collective works (such as “*L’antropologia del teatro e il teatro della cultura*”, in *Il campo della cultura a Modena. Storia, luoghi e sfera pubblica*, edited by V. Borghi, A. Borsari and G. Leoni, Milano-Udine, Mimesis Edizioni, 2011; *La parte dell’arte*, in AA.VV., *Necessità e servitù della critica. Cosa cerca l’arte ? A che serve la critica ?*, Roma, Edizioni dell’Asino, 2011), he is also the author of *Lo spettatore partecipante. Contributi per una antropologia del teatro* (Guerini e Associati, 1991); *Carmelo Bene. Antropologia di una macchina attoriale* (Bompiani, 1997 / reprinted in 2007), and also *L’altra visione dell’altro. Una equazione fra antropologia e teatro* (L’ancora del mediterraneo, 2004).

Carole GUIDICELLI (France)

**PROSPERO
RESEARCHER**



Carole GUIDICELLI holds a doctorate in theatre studies from the UNIVERSITÉ PARIS III – SORBONNE NOUVELLE under the directorship of Georges Banu. She is the author of around thirty articles in specialist journals (*Alternatives théâtrales*, *Puck*, *Double jeu*, etc.) or collective works (published by L’Entretemps, les Presses universitaires de Rennes, de Dijon, etc.) on such diverse topics as the way Shakespeare

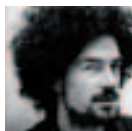
is perceived in France, the theatre and other arts (cinema, dance, puppet theatre), contemporary staging and dramaturgy (including Thomas Ostermeier, Wajdi Mouawad and Laurent Gaudé). She also writes for Nathan publications. She teaches at the ÉCOLE NATIONALE SUPÉRIEURE DES ARTS DE LA MARIONNETTE (ESNAM) and lectures at the INSTITUT INTERNATIONAL DE LA MARIONNETTE, where she coordinates a variety of projects such as the conference *Surmarionnettes et mannequins : Craig, Kantor et leurs héritages contemporains*.

Jean-Pierre HAN (France)



Jean-Pierre HAN is a journalist and drama critic. He created, and is editor of, the journal *Frictions, théâtres-écritures*. He is editor in chief of *Lettres françaises*, and contributes to a wide variety of French and foreign publications (*Cripure, Profession politique, le Monde de l'Éducation, Europe, Théâtre / Public, Scènes, Témoignage chrétien, ADE, Artista Unidos*, etc.). He lectured on drama criticism and theatre aesthetics for fifteen years at the INSTITUT D'ÉTUDES THÉÂTRALES TE PARIS III – SORBONNE NOUVELLE, at PARIS X, EVRY and currently lectures at SCIENCES POLITIQUES. Former president of the SYNDICAT DE LA CRITIQUE THÉÂTRE, MUSIQUE, DANSE, he is current vice-president of the ASSOCIATION INTERNATIONALE DES CRITIQUES DE THÉÂTRE (AICT). He is also the author of *Derniers feux* (Lansman, 2008) and of *Pour une formation à la mise en scène, manifeste* [with Robert Cantarella] (1998, Éditions Entre/vues; reprinted 2012, special issue of *Frictions*).

Wouter HILLAERT (Belgium)



Wouter HILLAERT is a theatre critic and cultural journalist. As a freelance journalist, he worked for *De Morgen* newspaper and the radio station *Klara*. He is currently working at *De Standaard* newspaper. Wouter Hillaert also writes on performing arts for the cultural magazine *rekto:verso*. He led the PRESS FOR MORE action in 2008, with other freelance journalists for improved cultural journalism in newspapers. He is spokesperson for THERSITES, the society of Flemish theatre critics.

Mohamed IKOUBAÂN (Belgium)



Mohamed IKOUBAÂN is artistic director and founder member of the CENTRE NOMADE DES ARTS MOUSSEM. The following are among the objectives of this centre: to give a place to creative artists from a North African or Arab background on the stages of Flanders, Brussels and Europe; to encourage participation in culture and art by the immigrant population, and to promote an intercultural dialogue by means of art and culture. Since 2011, the Mousseem Centre has also coordinated a European project based on setting up a network of creation, distribution and exchange between European artists from the Arab world. Mohammed Ikoubaân also advises several public and private bodies on issues linked to cultural diversity and to North African Arab cultures. He has been, and continues to be, a member of the management boards of various cultural organisations such as the CONSEIL CONSULTATIF POUR LES AFFAIRES CULTURELLES DE LA VILLE D'ANVERS, le CENTRE CULTUREL DE BERCHEM, L'INSTITUT FLAMAND DE THÉÂTRE, het TONEELHUIS and the MAISON DES CULTURES MAROCO-FLAMANDES DAARKOM.

Stefan KAEGLI (Switzerland)



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Stefan KAEGLI produces documentary plays for theatre and radio broadcasts, and he works in an urban environment. As such, he chooses people to play their own roles – “experts of daily life”, in a sound and visual installation recreating their shared experience. He directed *Mnemopark*, a miniature railway world at the THÉÂTRE DE BÂLE.

For more than three years he criss-crossed Europe and Asia with two Bulgarian lorry drivers and a truck converted into a mobile theatre (*Cargo Sofia*). In 2011, he developed the *Bodenprobe Kasachstan* project on the topic of migration and oil in Central Asia. He also worked with Helgard Haug and Daniel Wetzel on *RIMINI PROTOKOLL*, with the objective of dislocating the sense of reality and presenting all its various facets from unusual perspectives. In this way, the trio notably managed to recreate the plenary session of the German Parliament with the help of 200 citizens of Bonn (*Deutschland 2*) and also to recreate the collapse of the Belgian airline company Sabena in Brussels (*Sabenation*). In 2007 *RIMINI PROTOKOLL* was awarded the FAUST theatre prize, in 2008 the European prize NOUVELLES RÉALITÉS THÉÂTRALES and in 2011 the LION D’ARGENT DE VENISE at the BIENNALE DES ARTS DU SPECTACLE. Since 2003, *RIMINI PROTOKOLL* has been in residence at HAU / HEBBEL AM UFER in Berlin. Recently, Stefan Kaepli created *Lagos Business Angel* (Kunstenfestivaldesarts [Bruxelles], 2012).

Stefano LOCATELLI (Italy)

PROSPERO
RESEARCHER



Stefano LOCATELLI is Researcher at University of Rome LA SAPIENZA, where he teaches History of Theatre and Theory of Acting. Ph.D. in Theory and History of Theatre, he worked at CATHOLIC UNIVERSITY OF MILAN, at UNIVERSITY OF MODENA and at UNIVERSITY OF PAVIA. He collaborates with the PICCOLO TEATRO DI MILANO on promoting its historical archive and with RAI, the Italian broadcasting corporation

(Workshop on new technologies for theatre on the Radio and Television). He is member of the scientific committee of the PROSPERO EUROPEAN REVIEW-THEATRE AND RESEARCH and he is member of the editorial board of the review *Biblioteca Teatrale*. He has published the volumes *Edizioni teatrali nella Milano del Settecento* (Milan 2007), *Merope di Scipione Maffei* (Pisa, ETS, 2008), *Ricerche dall’Archivio Storico del Piccolo Teatro (1947-1963)* (Comunicazioni Sociali, XXX-2, 2009).

His essays and articles on contemporary theatre, and on issues regarding theatre heritage preservation have been published in the journals including: *Il castello di Elsinore* and *Comunicazioni Sociali*.

Claudio LONGHI (Italy)

PROSPERO
RESEARCHER



Claudio LONGHI is Associate Professor of the Performing Arts at the UNIVERSITÀ DI BOLOGNA and a theatrical director. He also teaches at the school of the PICCOLO TEATRO in Milan. His research is primarily focussed on the study of contemporary dramaturgy (*La drammaturgia del Novecento. Tra romanzo e montaggio*, Ospedaletto di Pisa, 1999; *Tra moderno e postmoderno. La drammaturgia del Novecento*, Ospedaletto di Pisa, 2001) and to closer knowledge of the figure of the actor as having given

rise to stage production and its development (*L'Orlando furioso di Ariosto-Sanguineti per Luca Ronconi*, Pisa, ETS, 2006; *Marisa Fabbri. Lungo viaggio attraverso il teatro di regia*, Firenze, Le Lettere, 2010). As a director, he has produced plays such as *Prometeo*, 2012; *La resistibile ascesa di Arturo Ui*, 2011; *Io parlo ai perduti*, 2009, notably at the EMILIA ROMAGNA FONDAZIONE TEATRO, at the ASSOCIAZIONE TEATRO DI ROMA and at the TEATRO DE GLI INCAMMINATI.

Éric LACASCADE (France)



Éric LACASCADE is an actor and director. He founded the BALLATUM THÉÂTRE with Guy Alloucherie in 1983. He took over as head of the CENTRE DRAMATIQUE NATIONAL DE NORMANDIE in Caen in 1997, which he co-directed until 2006. He was acclaimed for his direction of a Chekhov trilogy *Ivanov*, *La Mouette* and *Cercle de famille pour trois sœurs* at the Festival d'Avignon in 2000. He produced *Platonov* here two years later in the Cour d'honneur of the Palais des Papes. In July 2006, he also presented here his last production for Comédie de Caen, Gorki's *Les Barbares* (Théâtre national de Bretagne – Rennes, 2010). In 2010, Gorki's *Les Estivants* was a success with the critics. He then directed *Tartuffe* by Molière in 2011 (Théâtre Vidy-Lausanne). He took over pedagogical directorship of the school of the THÉÂTRE NATIONAL DE BRETAGNE (Rennes) in September 2012.

Nikolaus MÜLLER-SCHÖLL (Germany)



Nikolaus MÜLLER-SCHÖLL is chair of theatre studies at the department of theatre, film and media studies of the GOETHE-UNIVERSITY in Frankfurt/Main since 2011 and at the same time head of the master program in dramaturgy. He absolved a school of journalism in 1987/1988 and worked during his studies and afterwards as a free lance dramaturg, journalist, translator and critics. From 2007 – 2008 he substituted for Heiner Goebbels as professor at the department of applied theatre studies in Gießen. He is the author of *Das Theater des "konstruktiven Defaitismus". Lektüren zur Theorie eines Theaters der A-Identität bei Walter Benjamin, Bertolt Brecht und Heiner Müller* (Frankfurt / M. und Basel, 2002); *Politik der Vorstellung* [ed. with Joachim Gerstmeier] (Berlin 2006; Schauplatz Ruhr 2007; ed. with Ulrike Haß); *Was ist eine Universität?* (Schlaglichter auf eine ruinierte Institution, 2009; ed. with Ulrike Haß); *Heiner Müller sprechen* [ed. with Heiner Goebbels] and *Performing politics* [ed. with André Schallenberg and Mayte Zimmermann] in 2012.

Stéphane OLIVIER (Belgium)



Stéphane OLIVIER is a filmmaker, screenwriter, director, playwright, actor and author. In 1992, he joined the TRANSQUINQUENAL company (founded in 1989). Working within a collective with no hierarchy – with the actors asserting and assuming their autonomy – TRANSQUINQUENAL forges links with a dramaturgy in which everyone is responsible for the work and its meaning. The members of TRANSQUINQUENAL work on the basis of commissions from living authors such as Philippe Blasband, Eugène Savitzkaya (*Convives*, Festival international des francophonies en Limousin, 2007), Rudi Bekaert, Mac Wellman and Oriza Hirata but also of their own writings, of entirely collective constructions (*Coalition*, with the company Tristero, Kunstenfestivaldesarts [Bruxelles], 2009), collaborations with other companies (*Capital Confiance*, with Groupe TOC, Festival Les Informelles [Marseille], 2010) or with artists from other disciplines in the contemporary field. TRANSQUINQUENAL continues to stand for a resolutely topical repertoire, to draw its inspiration from trends coming from other arts and to work on what defines the living performance today. In 2012, TRANSQUINQUENAL performed *La Estupidez* by Rafael Spregelburg (Théâtre Les Tanneurs [Brussels] and Théâtre de la Place [Liege]).

Toshiki OKADA (Japan)



Toshiki OKADA created the theatre company CHELFITSCH in 1997. He has written and directed all their productions. He is known for his use of a hyper-informal form of Japanese and for his unique choreography. In 2005, his play *Five Days in Mars* was awarded the prestigious 49th KISHIDI DRAMA AWARD, and *Air conditioner* was a finalist for the TOYOTA CHOREOGRAPHY AWARD in 2005. In 2007, his collection of short stories *The End of the Special Time We Were Allowed* won the KENZABURO OE AWARD. While his stories and plays continue to be published in Japan, his work has also been translated into several languages and published abroad (*Free time [theatre]*, Éditions Lignes, a co-publication with Le CentQuatre, 2008; *Cinq jours en mars*, Les Solitaires Intempestifs, 2010).

Jean-Marie PIEMME (Belgium)



Jean-Marie PIEMME teaches history of dramatic writing at the INSTITUT NATIONAL SUPÉRIEUR DES ARTS DU SPECTACLE (INSAS, Brussels). He wrote his first play, *Neige en décembre*, in 1986, which was performed the following year. Around thirty more plays were to follow, performed in Belgium and abroad, such as *Dialogue d'un chien avec son maître sur la nécessité de mordre ses amis* (Actes Sud-Papiers, 2008) performed at the THÉÂTRE DU ROND-POINT (Paris). His plays are mainly published by Actes Sud-Papiers and Lansman. His views on his work and on theatre have been the subject of several publications such as *Un théâtre de la disparition* (from a lecture given at the UNIVERSITÉ D'AVIGNON (Presses universitaires d'Avignon, 2011). In 2011, he was invited by the poetry chair of the UNIVERSITÉ DE LOUVAIN. Lansman published the texts of his lectures under the title *L'écriture comme théâtre*.

Didier PLASSARD (France)

PROSPERO
RESEARCHER



Didier PLASSARD taught for many years at the UNIVERSITÉ DE RENNES, where he founded the department for performing arts. Today he is professor of theatre studies at the UNIVERSITÉ PAUL-VALÉRY MONTPELLIER 3. He is editor in chief of the online journal *Prospero European Review – Research and Theatre*.

In addition to his contributions to specialist journals and collective works, he has edited several publications such as *Edward Gordon Craig, Drama for fools / Théâtre des fous*, (L'Entretemps, 2012) and *Mises en scène d'Allemagne(s) de 1968 à nos jours* (Les Voies de la création théâtrale, volume 24, Editions du CNRS, to be published in December 2012). He is notably the author of *L'Acteur en effigie* (L'Âge d'homme, 1992, Prix Georges-Jamati) and *Les Mains de lumière* (Institut International de la Marionnette, 1996; republished 2005).

Oliviero PONTE DI PINO (Italy)



Oliviero PONTE DI PINO is the author of several books (such as *Il nuovo teatro italiano 1975-1988*; *Enciclopedia pratica del comico*, Franco Cosimo Panini, 1995; *I mestieri del libro. Dall'autore al lettore*, TEA, 2008). He has contributed to *Ubu-libri* publications and since 2000 has been publishing director at Garzanti Libri. As

a theatre critic, he writes for several newspapers and magazines and has worked for RAI (radio and TV). In 2001, he co-edited the webzine *Ateatro*. In 2010, with Massimo Marino, Andrea Porcheddu and Anna Maria Monteverdi, he launched the first RETE CRITICA, a prize awarded to the best Italian theatre websites and blogs. He is also the author of *La ricerca dei gruppi : materiale e documenti* (La casa Usher, 1988).

Serge SAADA (France)



Serge SAADA teaches theatre and cultural mediation at the UNIVERSITÉ PARIS III and at SCIENCES POLITIQUES (Paris). He is also in charge of the training programme in cultural mediation organised by the national association CULTURES DU CŒUR which works for access to culture for people on the margins of society. Serge Saada is a contributor to the journal *Alternatives Théâtrales* and has coordinated several works on contemporary theatre. For several years he was artistic counsellor to the ACADÉMIE EXPÉRIMENTALE

DES THÉÂTRES. He also writes for the theatre and is an actor. He has recently published *Et si on partageait la culture ? Essai sur la médiation culturelle et le potentiel du spectateur* (Éditions de l'Attribut, 2011).

Christine SERVAIS (Belgium)



Christine SERVAIS graduated in Romance Philology and in Information and Communication and was awarded a doctorate in ICT after defending her thesis in 2000 at the UNIVERSITÉ DE LYON 2. She currently lectures at the DEPARTMENT OF COMMUNICATION ARTS AND SCIENCES at the UNIVERSITÉ DE LIÈGE, where she teaches media discourse analysis and also aesthetic mediation and the reception of works and discourse. Her work on “aesthetic mediation” is at the meeting-point of textual study and reception studies and, unlike cultural mediation, has as its object the way that all text, whether or not it is from the artistic sphere, introduces the person being addressed to a relationship with others. Her research has been the subject of publications which, in the sociological and hermeneutic traditions of reception, apply contemporary philosophical reflection to the relationship between the other and the community. This has led her to propose a communication model based on misunderstanding, as well as an approach to mediation as a tool for the deconstruction of communication.

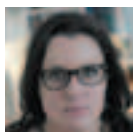
Maria Helena SERÔDIO (Portugal)

**PROSPERO
RESEARCHER**



Maria Helena SERÔDIO is a professor at the UNIVERSITY OF LISBON (in the English studies department) and scientific coordinator of the postgraduate course in theatre studies (in particular, her work involves theatre documentation and analysis of performances). She has been president of the PORTUGUESE ASSOCIATION OF THEATRE CRITICS (APCT) since 2003 and honorary general secretary of the INTERNATIONAL ASSOCIATION OF THEATRE CRITICS (AICT), where she is a member of the editorial committee of the online journal (*Critical Stages | Scènes critiques*). She has been editor of the biannual journal *Sinais de cena* of the APCT (in collaboration with the theatre studies centre) since 2004. She wrote the chapter on “Theatre” in the *Grande Encyclopédie Portugaise et Brésilienne*, which was *Book of the Year* for several years running, and she regularly collaborates with the ITI for the *Monde du Théâtre*. She is the author notably of *Leituras do Texto dramático : Exercícios sobre autores ingleses e norte-americanos* (Livros Horizonte, 1989); *William Shakespeare : A sedução dos sentidos* (Cosmos, 1996); *Questionar apaixonadamente : O teatro na vida de Luís Miguel Cintra* (Cotovia, 2001) and *Teatro : República das Artes* (Tugaland, 2010).

Esther SLEVOGT (Germany)



Esther SLEVOGT is an author, filmmaker and theatre critic. She has made documentaries and published on the theatre, on aesthetics (*Searching communism with the soul. Politics and aesthetics in the 20th century: example Wolfgang Langhoff*, Kiepenheuer & Witsch GmbH, 2011) and on Jewish history in Germany. Esther Slevogt is co-founder, director and editor of the online theatrical magazine *nachtkritik.de*.

René SOLIS (France)



René SOLIS has been a journalist with *Libération* since 1982 where he has been in charge of the THÉÂTRE column since 1990. In this role he has covered a large part of European theatre news over the last twenty years. In addition, he is a translator of Spanish literature.

Christel STALPAERT (Belgium)



Christel STALPAERT is a professor of theatre studies and of performance and media studies at the UNIVERSITY OF GHENT (Belgium) where she is co-director of the research unit S:PAM (Studies in Performing Arts and Media). Her main areas of research are the performing arts, dance and the new media at the meeting-point of the aesthetic paths of Gilles Deleuze and the corporal philosophy of Luce Irigaray.

She has contributed to many journals such as *Performance Research*, *Text & Performance Quarterly*, *Contemporary Theatre Review*, and *Dance Research Journal* and edited such works as *Deleuze revisited: Contemporary Performing Arts and the Ruin of Representation* (2003) and *No Beauty for Me There Where Human Life is Rare: on Jan Lauwers' Theatre Work with Needcompany* (2007). She is a member of the editorial committee of *Documenta*, *Studies in Performing Arts and Film* (Academia Press [Ghent]) and of *Theater Topics* (Amsterdam University Press).

Hanna SUUTELA (Finland)

**PROSPERO
RESEARCHER**



Hanna SUUTELA is a professor at the UNIVERSITY OF TAMPERE. She studied at the Universities of Helsinki and of Joensuu and presented her doctoral thesis on the history of Finnish theatre. From 2000 to 2005, she continued her research work at the ACADEMY OF FINLAND and has published several articles and books internationally. In 2007-2010 she participated in the organisation of ERASMUS MUNDUS programme MA in International Performance Research of the Universities of Tampere, Helsinki, Warwick and Amsterdam. She is a member of several research projects and is currently working on a fellowship with issues of performance studies at the UNIVERSITY OF TAMPERE.

Daniel TÉRCIO (Portugal)



Daniel TÉRCIO is a professor at the faculty of human motor skills of the TECHNICAL UNIVERSITY OF LISBON (FMH / TU), where he teaches dance history, aesthetics, movement and visual arts, as well as new technologies applied to the stage. He is a member of the board of directors of the ETHNOMUSICOLOGY INSTITUTE / CENTRE FOR MUSIC AND DANCE STUDIES (INET-MD) where he coordinates research into ethnochoreology and cultural studies in dance. As a critic, he has contributed to the Portuguese newspapers

Público and Expresso and currently writes for the newspaper Jornal das Letras. In addition, he has recently joined the management team of the TEATRO AVEIRENSE.

Johan THIELEMANS (Belgium)



Johan THIELEMANS is a theatre and opera critic (he has worked in particular as a freelance for radio and television) and guest lecturer at the theatre studies department of the ANTWERP CONSERVATORY. He has published on Hugo Claus and Gérard Mortier. He was president of the ARTS COUNCIL OF THE FLEMISH MINISTER OF CULTURE. Co-creator of the journal *Etcetera*, he contributes to *Documenta* (Ghent University) and to *Theatermaker* (Amsterdam). He was dramatist at the AMSTERDAM OPERA and is the author of two libretti.

Stefan TIGGES (Germany)

**PROSPERO
RESEARCHER**

Stefan TIGGES is a doctor of philosophy and assistant researcher at the THEATRE STUDIES INSTITUTE of the UNIVERSITY OF THE RUHR at Bochum. He has directed several collective works, including *Dramatische Transformationen : Zu gegenwärtigen Schreib – und Aufführungsstrategien im deutschsprachigen Theater*, Transcript Verlag, 2007; *Zwischenspiele : Neue Texte, Wahrnehmungs – und Fiktionsräume in Theater, Tanz und Performance*, with Katharina Pewny and Evelyn Deutsch-Schreiner, Transcript Verlag, 2010; *Das Drama nach dem Drama. Verwandlungen dramatischer Formen in Deutschland seit 1945*, with Artur Pelka, Transcript Verlag, 2011).

He is the author of *Von der Weltseele zur Über-Marionette : Cechovs Traumtheater als avantgardistische Versuchsanordnung* (Transcript Verlag, 2010). He is currently working on a DFG (Deutsche Forschungsgemeinschaft) research project on the theatre as the art of space and, as a researcher, he represents the SCHAUBÜHNE, Berlin, in the Prospero European theatre network.

Karel VANHAESEBROUCK (Belgium)



Karel VANHAESEBROUCK teaches history and live performance theory at the UNIVERSITÉ LIBRE DE BRUXELLES (Chair in Live Performance Arts). He also teaches theatre history and cultural history at the RITS (theatre and audiovisual arts department of the ERASMUSHOGESCHOOL, Brussels) where he is coordinator of the performance arts section (play, directing and staging techniques). He has contributed notably to such journals as *Poetics Today*, *Textyles*, *Phrasis*, *Théâtre / Public*, *Acta Fabula*, *Image & Narrative*, *Critique*, *Journal for Early Modern Cultural Studies* and *Études Théâtrales*. His recent research concerns, among other subjects, the question of (neo-)Baroque theatricality and the history of stage violence. He has co-edited several collective works: *Œdipe contemporain ? Tragédie, tragique, politique*, with Christian Biet and Paul Vanden Berghe, Éditions Entretemps, 2007; *Art and Activism in the Age of Globalization*, with Lieven de Cauter and Ruben De Roo, NAI Publishers, 2011. He is the author of *Le mythe de l'authenticité. Lectures, dramaturgies, représentations de Britannicus en France* (1669 – 2004) (Rodopi, 2009).

Katie VERSTOCKT (Belgium)

PROSPERO
RESEARCHER



Katie VERSTOCKT specialised, following her studies in psychology and educational sciences, in different dance techniques (Laban, Ideokinesis, Body Mind Centering, and Euthonie). She then became a journalist for a number of periodicals (*Knack Magazine*, *Ballet International*, *World Ballet*, *Etcetera*, *De Scène*, etc.) and for radio (VRT). In 1993, she was the first president of the CONSEIL DE LA DANSE alongside the Culture minister of the FLEMISH COMMUNITY OF BELGIUM and she is vice-president of THERCITES, the association of Flemish theatre journalists. She teaches dance history and analysis, mainly at the ROYAL CONSERVATORY OF ANTWERP, at the UNIVERSITY OF ANTWERP and at APASS. She is co-author (with Isabella Lanz) of *La Danse Contemporaine en Flandres et en Pays-Bas – Contemporary Dance in Flanders and the Netherlands* (Ons Erfdeel Rekkem, 2003).

José Maria VIEIRA MENDES (Portugal)



José Maria VIEIRA MENDES writes for the theatre. His plays, *Deux Hommes* (*Dois Homens*, 1998), *T1* (2003), *Si le monde n'était pas ainsi* (*Se o Mundo não Fosse Assim*, 2004), *Ma Femme* (*A Minha Mulher*, 2006), *L'Avare ou La Dernière Fête – Comédie en cinq actes* (*O Avaro ou A Última Festa – Comédia em Cinco Actos*, 2007) and *Où nous allons vivre* (*Onde vamos morar*, 2008), have all been performed and translated into several languages. He has translated plays by Samuel Beckett, Duncan McLean, Jon Fosse, Harold Pinter, Heiner Müller, Rainer Werner Fassbinder, Finn Iunker, Bertolt Brecht and Dea Loher. He is a member of TEATRO PRAGA, a Portuguese theatre collective whose works are co-produced by major contemporary cultural organisations in Portugal and performed at many European festivals. *Ma Femme* was published by Éditions théâtrales in 2008.

Benoît VREUX (Belgium)

Benoît VREUX is director of the CENTRE DES ARTS SCÉNIQUES of the Fédération Wallonie/Bruxelles (CAS), an association for facilitating the professional employment of artists; and of the CENTRE INTERNATIONAL DE FORMATION EN ARTS DU SPECTACLE (CIFAS), a body that provides further training for professional artists. He has edited *Jouer le jeu. De l'autre côté du théâtre belge* (Luc Pire, a co-publication with les Cahiers du XX Août, 2009), which introduced twelve artists currently active on the contemporary scene.

Jean-Marie WYNANTS (Belgium)



Jean-Marie WYNANTS is a teacher by training, a journalist with the newspaper *Le Soir* and a reviewer for 50 DEGRÉS NORD (Arte Belgique). He has contributed to a number of journals and books on theatre and dance.

Training in theatre criticism

Théâtre de la Place, the University of Liege and Le Soir newspaper have given ten young journalists the opportunity of following a theatre criticism workshop. This training, coordinated by Jean-Marie Wynants, took them to Kunstenfestivaldesarts and to the Festival d'Avignon.

The criticisms written during the Festival d'Avignon have been published on Jean-Marie Wynants' blog (where they can still be viewed): <http://blog.lesoir.be/entractes/>

The young journalists under training

- ✦ Audrey-Anne BOUCHARD
- ✦ Anouchka CRAHAY
- ✦ Salomé FRÉMINEUR
- ✦ Renaud GRIGOLETTO
- ✦ Kevin JACQUET
- ✦ Lison JOUSTEN
- ✦ Stéphanie LINSINGH
- ✦ Audrey MARSIN
- ✦ Marie-Christine MEUNIER
- ✦ Brice RAMAKERS

The guest trainers and artists throughout the training period

- ✦ Stéphane GILBART, theatre critic
- ✦ Jean-Pierre HAN, theatre critic
- ✦ Stefan KAEGI, director
- ✦ Jean-Christophe LANQUETIN, set designer
- ✦ Faustin LINYEKULA, dancer and choreographer
- ✦ Christophe SLAGMUYLDER, director of the KunstenFestivaldesArts
- ✦ René SOLIS, theatre critic
- ✦ Marc VANESSE, lecturer in journalism at the University of Liege
- ✦ Katie VERSTOCKT, dance critic
- ✦ Benoit VREUX, director of CIFAS and of the Centre des Arts scéniques
- ✦ Jean-Marie WYNANTS, theatre, dance and plastic arts critic

Building on this training, the YOUNG CRITICS will attend throughout the conference to cover the event.

Thanks are due to the ESTS (Institut Supérieur des techniques du spectacle d'Avignon), to the Festival d'Avignon, to the Kunstenfestivaldesarts, to la Bellone and to the CIFAS.



Acteur, ton nom n'est pas exact

Romeo CASTELLUCCI (Societas Raffaello Sanzio)

From Thursday 27 to Saturday 29/09

6 p.m. /// 7 p.m. /// 8 p.m. /// 9 p.m. /// 10 p.m.

Hôtel de Ville /// ⌚ 45 min.

Performed at the Biennale of Venice in October 2011

Actors' workshop led by Romeo Castellucci and Silvia Costa

Production Societas Raffaello Sanzio

With Aurélie Alessandrini, Salim Djaféri, Amandine Laval, Gwendoline Gauthier,
Boris Prager, Simon Verjans, Chloé Winkel (étudiants de l' ESACT)

In this short actors' workshop, with seven young actors from the ÉCOLE SUPÉRIEURE D'ACTEURS DU CONSERVATOIRE DE LIÈGE (ESACT), Romeo Castellucci will question the very status of the actor who, following the strict etymological definition, is "he who acts". This starting point will be the basis for much wider discussion: "I see no act in the actor, no will or goal. It is the Powers who occupy his body who make him act. It is other bodies – for the most part coming from the past – who invade it and drive it. His technique is basically to be passive, which means he interprets the powers which govern him from the inside and which have always done so."

Romeo Castellucci works with students from the ESACT

We have to thank the Théâtre de la Place. Thank you.

The ESACT was conceived as a tool of contemporary creation. To strive towards this objective we have decided to implement a project-based pedagogy which we place, to use Georges Banu's terminology, halfway between "process-pedagogy" and "event-pedagogy". This pedagogy occupies a place of friction between two hard bodies, the old and the new, the fundamental and the unheard-of, and produces sparks, the lighting of a fire of singular creativity. We think that exploring this "singular creativity, what distinguishes the actor in his deep personality, is not revealed by searching within himself for it, but that it becomes progressively clear through contact with works and methods, of the discovery of current great artists, among whom Romeo Castellucci ranks highly, as well as those who have preceded us. It is certainly this pedagogic shift towards contemporary creation, with the awareness of our heritage, which explains why so many of our former students, apart from their work as actors, have also become project leaders and creators of performances." The actor can be where a richer, denser, more contradictory humanity can be explored. He can rediscover romantic breath and epic respiration, he can convey with his body itself the feeling of tragedy and the shout and the dance of cruelty, and he can awake the subversive laughter of farce. And in the same way, he can provoke nostalgia for another human state. Under what conditions is this possible? How can he incorporate the riches that already exist? How can he work to inherit? How can we encourage the emergence of what is new?

This is why it makes sense for us to work with the very great Romeo Castellucci and, with him, to take the risk of exposing ourselves to the public. After Thomas Ostermeier, Thomas Richards and Sylvain Creuzevault, before Toshiki Okada, with the Petit Conservatoire de Port-au-Prince (Haïti), the École du Théâtre national de Bretagne (Rennes), the École de la Comédie de Saint-Etienne, the École supérieure de Montpellier, the RITS, and others, the ESACT is pursuing the development of its international dimension and its identification with the contemporary world.

Nathanaël HARCQ
Director of ESACT



Cuidades paralelas

Stefan KAEGLI

Thursday 27/09 7:00 p.m.

Manège de la Caserne Fonck /// 🕒 1h10

Screening with commentary in the public space of Ant Hampton / Tim Etchells, Lola Arias, Mariano Pensotti, Gerardo Naumann, Christian Garcia, Ligna, Dominic Huber and Stefan Kaegi

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Lola Arias and Stefan Kaegi had the idea of an itinerant festival – *Ciudades paralelas* –, and invited eight artists – at each stop along the project journey (Berlin, Buenos Aires, Warsaw and Zurich) – to design filmed sequences in public places. The project is a series of different observatories of daily situations which take place in hotel rooms, shopping malls, factories or a library in these different cities. Very well, these are indeed functional places that are also globalised ones (recognisable by their structure and type) but they are also strongly influenced by local customs. By showing the videos of these commonplaces in the different cities, the ambition of the project is to encourage the audience to change their perception of these places and thus to lead them to experience these “parallel cities”.



Enzo & Nico: E Viva Mexico !

Massimo FURLAN

Saturday 29/09 8.00 p.m.

Stade du Standard de Liège /// 🕒 2h30

Création au Festival des Urbaines / Lausanne in 2002

Director Massimo Furlan

Technical Director Philippe de Rham

Stage Manager Daniel Demont

Physical training Marc-Etienne Besson

Administration Laura Gamboni

With Massimo Furlan

Diffusion Tutu Production

With the support of the Ville de Lausanne,

Etat de Vaud, Pro Helvetia – Fondation suisse pour la culture

With the support of Royal Standard de Liège

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It is a September Saturday in the Standard de Liège stadium. The Division 1 championship is in full swing today, but we have another rendezvous: a meeting with the past. We are going back in time to relive one of the great events in the history of Belgian football. The month of June 1986 in Mexico thrilled a whole nation: anything was possible, even the craziest of dreams. That evening, two nations confronted each other for a place in the World Cup quarter finals. Under a blazing sun, a legend was in the making. To everyone's surprise, the Belgian national team knocked out the mighty USSR of Dassayev and Belanov.

On the pitch, a man wears the Diables Rouges (Red Devils) strip. This evening, Massimo Furlan will play in turn Enzo Scifo and Nico Claesen, the scorers of two of the four goals which carried Belgium to victory. He is not a footballer, but he attempts to portray as accurately as possible the heroes of a nation. Alone, in the middle of the pitch, he gives an exceptional performance which plays with our individual and collective memories. The pitch becomes a stage where fans of football and theatre share an historical meeting.



Screening of works by guest artists

Every day at lunch-time in the staffroom (first floor of the ULg),
a key work of each guest artist will be screened.

- ☉ Romeo CASTELLUCCI: *Inferno* based on Dante
- ☉ Jacques DELCUVELLERIE (Groupov): *Rwanda 94*
- ☉ Stefan KAEGI (Rimini Protokoll): *Bodenprobe Kasachstan*
- ☉ Éric LACASCADE: *Ivanov*, *La Mouette* et *Cercle de famille pour trois sœurs* by Chekhov
- ☉ Jean-Marie PIEMME: *Le Sang des amis* [directed by Jean Boillot]
- ☉ Stéphane OLIVIER (Transquinguennal): *La Estupidez* by Rafael Spregelburd
- ☉ Toshiki OKADA: *Five Days in Mars*
- ☉ José Maria VIEIRA MENDES: *O Avarento ou A Ultima Festa* based on Molière

LIBRAIRIE LIVRE AUX TRÉSORS

It will be possible to purchase these works throughout the conference,
thanks to **Livre aux Trésors**, who will set up a bookstall.



Some conference videos will be available on theatre-contemporain.net



The conference papers will be published in 2013
by Solitaires Intempestifs, who have just published
Utopie et pensée critique dans le processus de création
(Tampere conference, October 2010)
<http://www.solitairesintempestifs.com/>

Practical Information

Contacts

Nancy Delhalle (ULg)

✉ conference scientific officer: ndelhalle@ulg.ac.be

Sophie Piret (Théâtre de la Place)

✉ in charge of organisation: s.piret@theatredelaplace.be

Free entry on conference research days

Booking required for shows and performances

Tickets from: Billetterie du Théâtre de la Place

04 342 00 00 /// billetterie@theatredelaplace.be

Conference address

Salle académique de l'Université de Liège

Place du 20 Août, 7 /// 4000 Liège /// Belgium

Performance and show locations

Manège de la Caserne Fonck

Rue Ransonnet, 2 /// 4020 Liège /// Belgium

Hôtel de Ville de Liège (Salle des Mariages)

Place du Marché, 2 /// 4000 Liège /// Belgium

Stade du Standard de Liège

Rue de la Centrale, 2 /// 4000 Sclessin – Liège /// Belgium