

PQ 2003: Jury Final Protocol

The tenth Prague Quadrennial has equalled, if not bettered, the success of its predecessors in providing a meeting point for practitioners, students and lovers of theatre design and architecture. Under one magnificent roof are thousands of opportunities for stimulus and reflection, as well as sheer enjoyment of the 'Labyrinth of the World and Paradise of Theatre'.

In a time when we so often come up against the effects of globalisation, PQ 2003 is very much the symbol of that cultural diversity which brings us together in the never-ending search for our shared humanity.

The jury salutes the organisers of PQ and thanks them for the friendly efficiency with which they have helped to make our difficult task a pleasure. The smooth running of the exhibition and its associated events is all the more remarkable when we remember that less than a year ago flood waters were inundating many of Prague's theatres, even approaching the PQ exhibition ground itself. If we were able to award a medal for bravery, courage and sheer devoted effort, we would offer it with all our hearts to the Czech theatre community. We should also like to offer a welcome to those countries who have not been represented at PQ before, hoping that they already feel that they are not strangers in PQ's paradise: India, Oceania, Peru and Taiwan.

The members of this year's jury were myself, André-Louis Perinetti, from France, representing UNESCO, Sharon Cort (South Africa), Dionysis Fotopoulos (Greece), Kazue Hatano (Japan), Ian Herbert (United Kingdom), Jiri Kotalik (Czech Republic), Valerij Leventhal (Russia), Alejandro Luna (Mexico), Leszek Madzik (Poland), Hartmut Meyer (Germany) and Delbert Unruh (United States).

Before I call on my colleague Ian Herbert, secretary of the jury and President of the International Association of Theatre Critics, to read out the list of our awards, you should know one secret of the jury room: we established a firm rule that no jury member could vote or speak in support of work from their own country. And we have kept strictly to that rule.

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Thank you André. May I say that the jury recognises the work of every single competitor in this PQ, and is aware that many of you, from large countries as well as small, have faced and overcome great difficulties to be here, be they problems of finance, health, travel or sheer international bureaucracy. You are all winners in our eyes. Unfortunately, we cannot give you each a prize.

So, the jury has recommended to the PQ 03 council that the following prizes be awarded:

The **architecture** prizes were for the best realised theatre project in that section. We have awarded two Honorary diplomas, two silver medals and a gold medal. An honorary diploma goes to Russia, to the team responsible for the creation of the School of Dramatic Art in Moscow, which took an old cinema and put into it a building which has the true scent of theatre. The second goes to Sweden, for the two spectacular site-related projects in their well-presented exhibit. A silver medal goes to Spain (Catalonia) for the work of Francesco Guardia and Nunez Yanowsky in converting the Palau de Agricultura in Barcelona into a magnificent new home for the Teatre Lliure, and another to Switzerland. The Swiss exhibit

does not reveal all its treasures at once, but it is worth taking the time to see the dramatic realisation of the project by Laurids and Manfred Ortner, to make a cultural centre, Schiffbau, out of an old shipbuilding hall for the Schauspielhaus Zurich.

We argued about whether the next winner was a theatre project, but it was for almost all of us the best realised project in the section. So the gold medal goes to Italy, for Renzo Piano's great Parco della Musica in Rome.

In the search for **Best Theatre Costume**, we found two candidates for Honorary Diplomas, a silver and a gold medallist. The diplomas went to Chang Hae-Suk, for the simplicity of her Korean interpretations of *Die Zauberflöte*; and to Doina Levintsa of Romania, who gave us a crowd of theatrical characters all on her own, showing great wit and invention. The silver medal goes to the sketches and costumes for some very exotic animal characters in *Deer Woman and Rhino*, by Tarja Simonen from Finland. There was high praise for both the sketches and the use of materials in the work of the gold medal winner, a set of costumes for *A Midsummer Night's Dream* designed by Nicky Gillibrand of the United Kingdom.

The medals for **Best Complex Realisation of a Single Production** are for work of a high order, but the jury regretted that there were not more such presentations from which to choose. The sheer scale and brio of the *Zauberflöte* presented as the complete Latvian exhibit made it impossible to ignore the work of Ilmars Blumbergs, and he receives the silver medal. There were several possibilities for a gold medal, all on the same elegant stand, and we finally settled on an *Electra*, the work of Lars-Ake Thessman and Karin Erskine of Sweden.

In the category of **Best Set Design** there was as always an *embarras de richesse*. We decided to offer two honorary diplomas, one for a series of designs for theatre and opera by Jorge Ballina of Mexico; the other for a particularly evocative set for Euripides' *Troades* by Harris Kafkarides from Cyprus. The set for another Greek tragedy, the *Persians* of Aeschylus, this one performed in one of the most famous of all Greek theatres, Epidauros, wins the silver medal for Greece's Georgios Patsas. The winner of the gold medal for set design has already shared a Golden Triga. Now he receives a personal award for his work on Handel's *Tamerlano* for the Maggio Musicale in Florence; born in Zimbabwe, he is Richard Hudson of the United Kingdom.

Before announcing the winner of this year's Golden Triga, I want to tell you about four honorary diplomas and four silver medals which the jury have awarded to a number of countries for their special contributions to this PQ. And before that, the jury would like to explain that there are no awards for the student exhibits in this year's Quadrennial, because those exhibits fall outside our remit. However, it would not be fair to leave the student exhibits without comment, since so many of them rival the National exhibits in their vitality, invention and wit. To single out individual students, or even schools, would be invidious and probably counterproductive, but it will surely not be long before we see many of the young people whose work is causing such excitement on the 'right wing' of the exhibition making their mark on a future 'left wing'.

Now to the special honorary diplomas.

The first goes to the Canadian exhibit, for its clarity of presentation and national spirit.

For quality of presentation, and for the works presented, a diploma goes to Greece.

A slightly frivolous diploma goes to a slightly frivolous exhibit, which brought to PQ a sense of play - and even an element of performance - in its visitors: the stand from New Zealand.

The last honorary diploma is for the spirit of international outreach in the United States theatre exhibit, which not only featured many talented American designers, but was also inclusive enough to give prominence to overseas designers working in the USA.

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The first special silver medal goes to a stand which aroused some contradictory reactions. It was much admired as a comprehensive representation of innovative contemporary theatre, but the jury was reluctant to see it set a trend, which might lead in future to a hall full of video screens presenting a 'virtual PQ', with not a model, fabric swatch or design sketch to be seen. But it is a beautiful and effective exhibit, and a special silver medal for it goes to the Netherlands.

Another silver, for the charm and variety of its retrospective display of the work of Boris Messerer, is awarded to Russia

Another, for an exhibit that brings out a strong sense of national identity, to Taiwan

And the final special silver medal is for a homage paid to a designer who died tragically young, Ales Votava, who is celebrated in an act of selflessness which should have taken this exhibit out of competition but which we wish to reward here, by honouring Slovakia.

Which leaves the Golden Triga. I will reveal another secret of the jury room and tell you that the final vote for the major award of PQ was decided on our President's casting vote, but I can also tell you that this was one of a huge number of attempts to name the best exhibit in the national or theatre architecture sections. Once the selection was made, it was agreed unanimously by the whole jury. The Golden Triga for PQ 03 is therefore awarded to a stand in the theatre section, which impressed the jury both for the high quality of its many and varied scenographic works, and for the simple yet effective nature of its presentation of the Labyrinth of the World and the Paradise of Theatre: it is the United Kingdom exhibit.

Oceanic, Peru and Taiwan.

The members of this year's jury were myself, André Louis Farinetti, from France, GQ, Jacques Couët (South Africa), Dionysis Fotopoulos (Greece), Kazuo Hatano (Japan), Ian Herbert (United Kingdom), Jiri Kousslik (Czech Republic), Valerij Leventhal (Russia), Alejandro Lora (Mexico), Leszek Mielnik (Poland), Hartmut Meyer (Germany) and Dolben Ulrich (United States).

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