



## THE 1991 PRAGUE QUADRENNIAL

# REFLECTIONS ON PQ'91

BY TOM WATSON

**A**s I begin to write these "reflections," five color photographs of work exhibited at PQ'91 are spread out on my desk. For me, they signify one of the major differences between this most recent Quadrennial and its predecessors. Those earlier competitive exhibitions of "Scenography and Theatre Architecture" seen and experienced in the Czechoslovakian capitol all took place during the period of the Cold War. Except for the first PQ, when the "Prague Spring" was beginning to bloom, subsequent Quadrennials were held in an atmosphere of guarded congeniality and trust.

Sure, we were all theatre people and that fact alone meant that, for the most part, we were above the stultifying political stances of both East and West. We met, we talked, we compared "our" approach versus "their" approach, we partied and most of us went home saying such things as "I love the colors but what's his/her concept?" and similar high-minded but irrelevant stuff. We were all, both sides, impressed by the work of other countries but, nonetheless, put off to some small degree by the political realities of the times.

Those five photographs prove to me that times have changed. Some enterprising, probably young Czechoslovakian photographer brought his/her camera to PQ'91 and shot a lot of stills of individual submissions from a variety of the several national exhibits. He/she then whipped out a large batch of glossy prints. Following the award ceremonies on Friday, June 14 at the Wallenstein Palace, the photos were on sale as one left the hall. Free enterprise at its best! What we were going through was not just a ruse: it was true, it was chaotic, it was real!

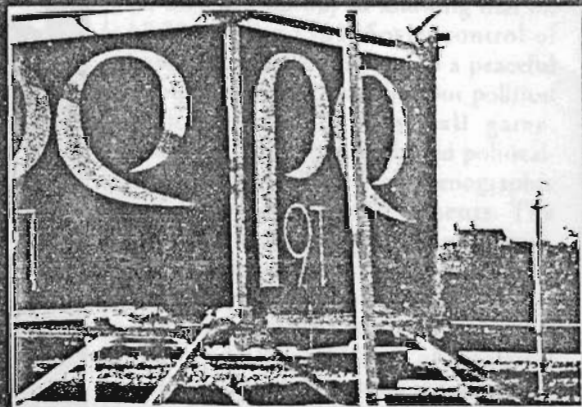
PQ'91 was not my first Quadrennial. As editor of *TD&T*, I had made the trip to Prague with the USITT/US delegation in January 1976. It was the first time that our country had put together an exhibit, *Contemporary Stage Design, USA*, and we were there to support our colleagues' work on display, to meet and talk to our counterparts in OISTAT at the Fourth Congress of that august body, to show the flag—it was our Bicentennial year!—and to soak up the spirit of this marvelous cooperative theatrical event.

I, for one, was conscious of the political framework under which the Czechoslovak theatre people had to operate and the very strong presence of exhibits from the Soviet Union, East Germany, Hungary and Yugoslavia. I really don't remember the work shown by Rumania and Bulgaria but it must have been there. I recall the Soviet entry for its size, its diversity—segments of settings for *Boris Godunov* and one of the Chekhov plays filled with windows and filmy draperies—and the amount of money it must have cost to get it all to Prague. All that effort paid off: The Russians took away the grand prize, the *Golden Trigue!*

Other prizes at the awards ceremony in the Wallenstein palace went to France for Theatre Architecture, Japan for Costume Design and Great Britain for Scenic Design. The latter award was received with a great cry of approbation from those present. The British exhibit

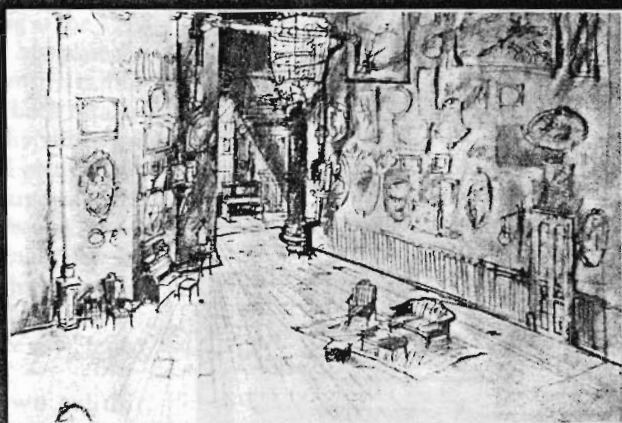
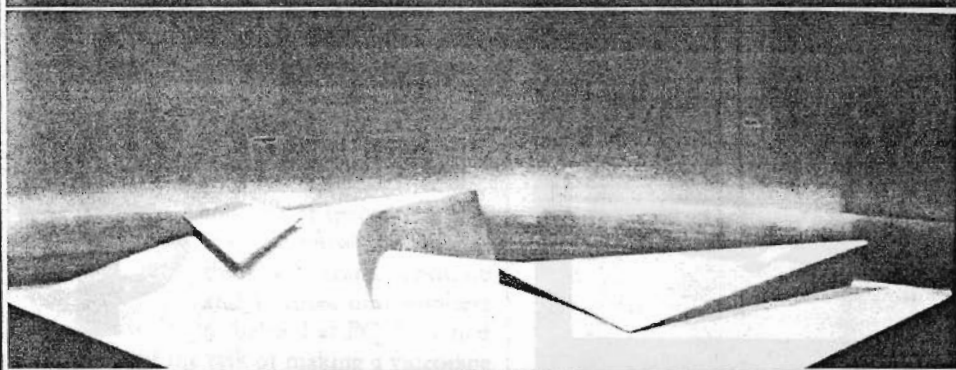
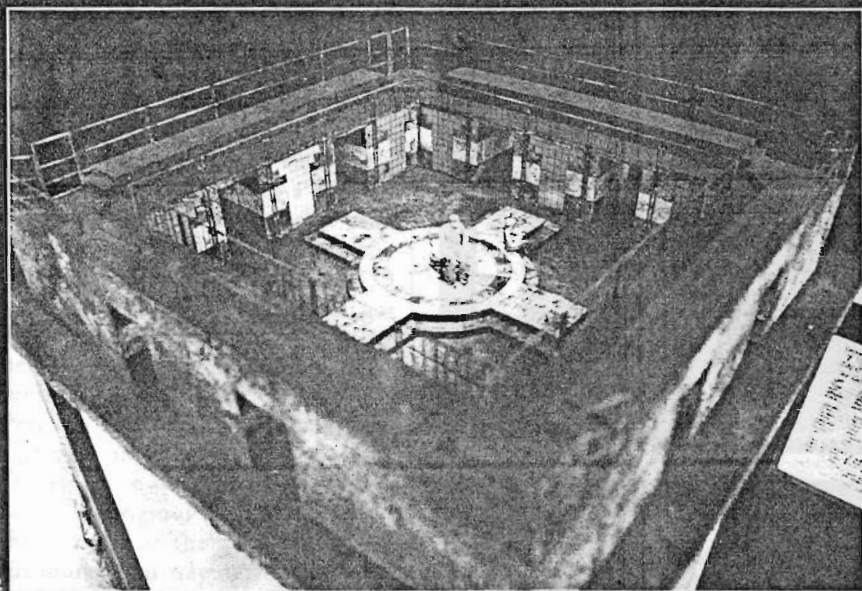
was small in scale but stunning in its simplicity and artistry. The four designers represented—work by the team of Timothy O'Brien and Tazeena Firth, John Bury and Ralph Koltai—has remained with me over the years.

That memory is appropriate as the *Golden Trigue* at PQ'91 went to Great Britain. Not at all coincidentally, some of the best work that made up the British entry came from Messers O'Brien and Koltai, ably supported by designs of Pamela Howard—a fascinating model for *John Brown's Body*, a work not about that



**PROBLEMS OF SPACE, TIME AND METHOD NOTWITHSTANDING THERE WERE SCENIC, COSTUME AND ARCHITECTURAL WONDERS TO BEHOLD AT PQ'91**

abolitionist man of action, but rather a piece of promenade theatre placed in a rundown Glasgow tram barn depicting the horrendous economic times that have descended on the shipbuilding industry on the Clyde—and British designers Richard Hudson, Nigel Lowery, Antony



1. COSTUME DESIGN FOR "A MIDSUMMER NIGHT'S DREAM" BY NELLY VÁGO (HUNGARY).

2. MODEL FOR "DREAMS IN AN EMPTY CITY" BY ALISTAIR LIVINGSTONE (AUSTRALIA).

3. MODEL FOR "AWAY" BY DAVID THORNEY (NEW ZEALAND).

4. SCENIC SKETCH FROM NORWAY.

McDonald and Joe Vanek.

One was greeted at the entrance to the exhibit by some nasty pictures in light boxes and a stuffed dog with a snarl in its eyes, with a photo of some guy with his hands raised in its mouth—a nice antagonistic beginning to what one found inside the exhibit. There, one was in a cramped and trashy space dominated by besmeared rubbish bins, as the Brits call them, in which you might find some haphazardly displayed designs or candy wrappers; a series of models on pedestals and Howard's model stood in a corner surrounded by fallen bricks and backed by a piece of scary sculpture of an emaciated woman enfolding three deformed children in her huge, blackened hands. One did not leave this exhibit full of glad feelings about the state of the world, though the beauty of O'Brien's designs for *Twelfth Night* and *Love's Labour's Lost* was overwhelming. I think they well deserved the big prize.

**T**hough this PQ was the largest ever, it seemed something of a mish-mash. The problem was not intentional: The PQ committee in Prague had been planning the event since the PQ'87 ended. In doing so, they had no way of knowing that on 17 November 1989, Soviet control of Czechoslovakia would end in a peaceful revolution! With this turnabout political change, it was a new ball game. Countries formerly blackballed politically could now exhibit their scenographic and architectural achievements. The most noteworthy newcomer was Israel. Other first-time exhibitions included Cyprus, Syria and South Korea.

In all, there were 36 scenographic displays and 18 exhibitions of theatrical architecture. Add to this the thematic presentation of Mozart's operas—in some instances, part of a larger showing of a country's scenographic output or the entire direction of the showing as exemplified in the US exhibit—plus the student design exhibitions.

What made it a mish-mash was the large field that needed to be shown. Previous Quadrennials had been experienced at the "Brussels Pavilion" in the Julius Fucik Park in the northern Prague district of Holesovice. PQ'91 was moved to a different venue, the Palace of Culture, in a southern section of the city conveniently located adjacent to a Metro stop and a large new tourist hotel. No one I talked to could afford the hotel but being right at a tube stop was a great plus. The Palace of Culture is a five-story

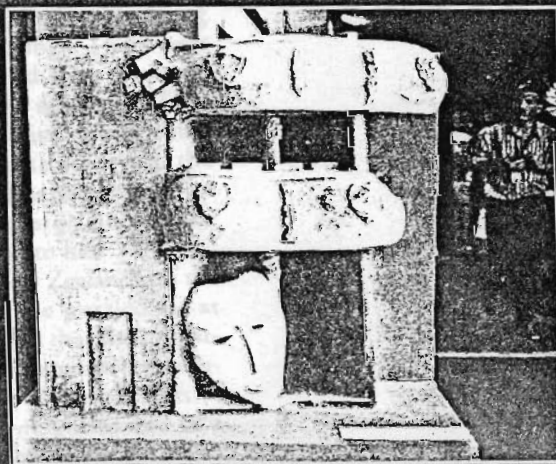
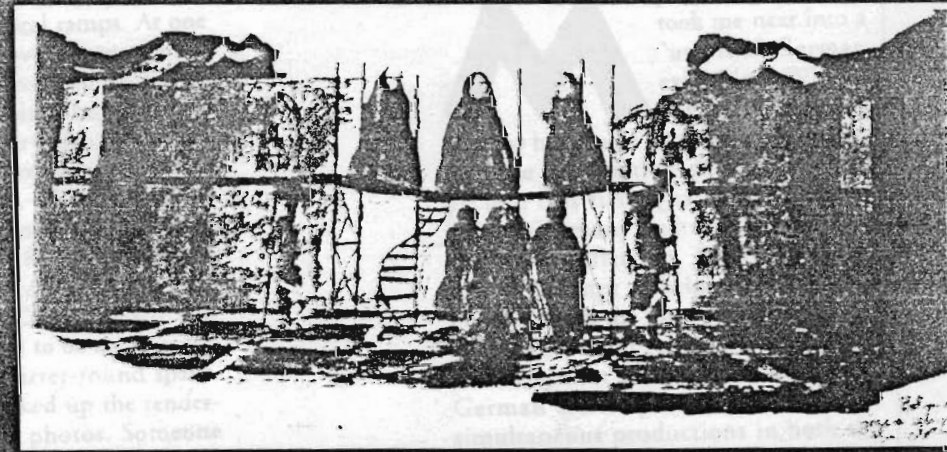
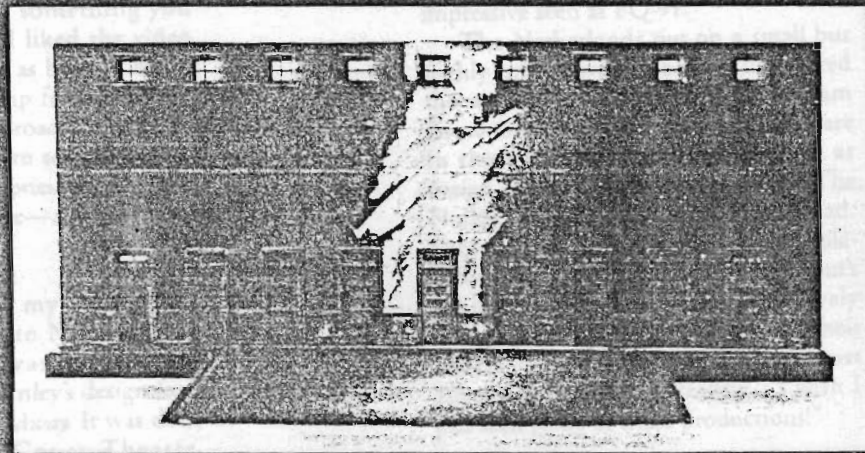
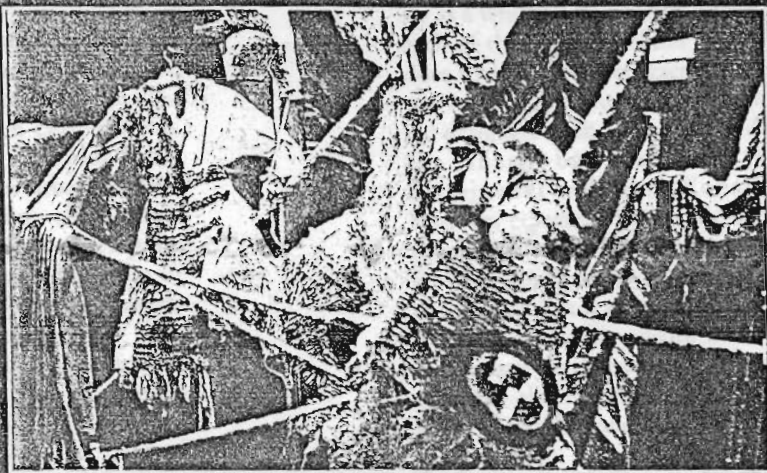
edifice used for industrial shows, conferences, exhibitions, dances, parties and multi-purpose events of all sorts. In it, PQ'91 got lost in the shuffle. The student exhibition was in the basement, an area I never found though I thought I knew the way.

The scenographic work was displayed on the second and third floors, some of it set against large windows facing north. The extensive expanse of sky and north light, beloved of studio artists, did not make the best background against which to look at renderings, models, photos and rough sketches. Theatre Architecture was shown on the fourth floor. If one took the wrong entrance to the building—and there were several—you could be stopped by barriers and/or some stolid security guards who knew little of the PQ. Once in and in the right entrance, one had to purchase the daily entrance ticket at a box office squirreled away in a hallway without signage in languages other than Czech. In 1976, we walked to the Pavilion from the Park Hotel and our PQ pins, free with our initial registration, got us in to the exhibition hall as often as we wanted to go. This year we had to buy the pins!

Perhaps the foregoing sounds like sour grapes, but the Palace of Culture didn't seem to be the most ideal place to house this prestigious event. I also wonder how many of the good people of Prague found their way to the show after the hoopla of the awards ceremony had passed by and most of the international visitors had taken their leave. Perhaps the situations we encountered are some of the minor casualties associated with the great changes taking place in that wonderful central European country.

**P**roblems of space, time and method notwithstanding, there were scenic, costume and architectural wonders to behold at PQ'91! I had set myself the task of making a videotape of selected elements for my own edification and a possible reshowing at the 1992 USITT meeting in Seattle. My plan was to get an overview of the entire exhibition on day one and come back on days two and three and shoot the videotape. Like all good intentions and plans of battle, the reality soon threw large wrenches into the expectation. There was far too much to look at on the opening day, so I just decided to walk through filming as I saw things that looked good. Hereafter, based on what I filmed, are my "reflections."

First stop was our own exhibit.



5. ELEMENTS FROM THE PRODUCTION OF "THE CRAZY TRIBE" DESIGNED BY ELENA KAMBUROVA (BULGARIA).

6. MODEL FOR "NELLIGAN" BY CLAUDE GOYETTE (CANADA).

7. SET RENDERING FOR "THE MERCHANT OF VENICE" BY TONY GEDDES (NEW ZEALAND).

8. SCULPTURE BY AGNES RACINE CELEBRATING PETER BROOK'S LES THEATRE DES BOUFFES DU NORD (FRANCE).

"Mozart in America: Design for Opera."

It is a very impressive showing of Mozartean opera production in the US. The planners had much cooperation from many civic opera organizations, universities and the major urban companies as well as the designers themselves. One could not help being struck by the very high production standards seen in the many renderings, photos and models plus the several costumes for *The Marriage of Figaro*, *Don Giovanni* and *The Magic Flute*. More costumes would have helped. I would like to have seen Cherubino's costume—and associated props—for his/her first entrance in Peter Sellars' *Figaro*. That is something you have to see to believe! I liked the video showing of Peter Sellars as he held forth, with excerpts and backup from his principal singers, on his approach to Mozart. But did we really need to see it on three TV screens? One finds oneself looking at the screens and little else—and there was a lot more to see.

**F**rom there, my video muse led me on to New Zealand where I was taken with David Thornley's design for a play called *Away*. It was done on a thrust stage [Court Theatre, Christchurch, 1987] and mainly consisted of several asymmetrical ramps. At one side of the rendering were several large production photographs. One could see how the actors were using the space created by the design very clearly. In my opinion, this is what exhibitions of this kind should be about. Thornley's New Zealand colleague, Tony Geddes, was represented by designs for *Saint Joan* and *The Merchant of Venice*. His *Saint Joan*, also produced at the Court Theatre this year, used what seemed to be mechanized levels in the three quarter-round space. Like Thornley, he backed up the renderings with production photos. Someone had the not-so-bright idea of blowing up a 35mm strip of color shots and placing them under the renderings. There were too many of them and they were too small for the viewer to see detail. They were also scenes in which the lighting, though probably quite suited to the moment, did not let us see enough to recognize how the design helped the actors bring Shaw's text to life.

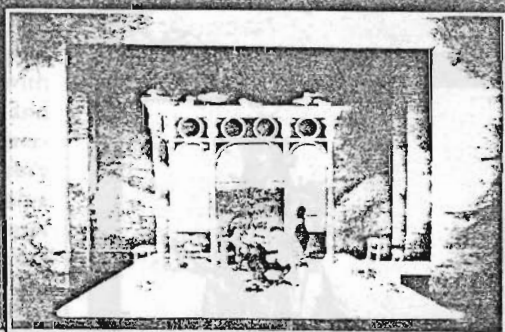
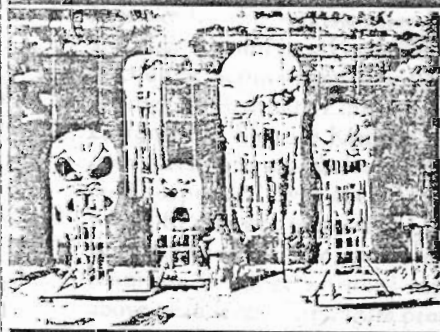
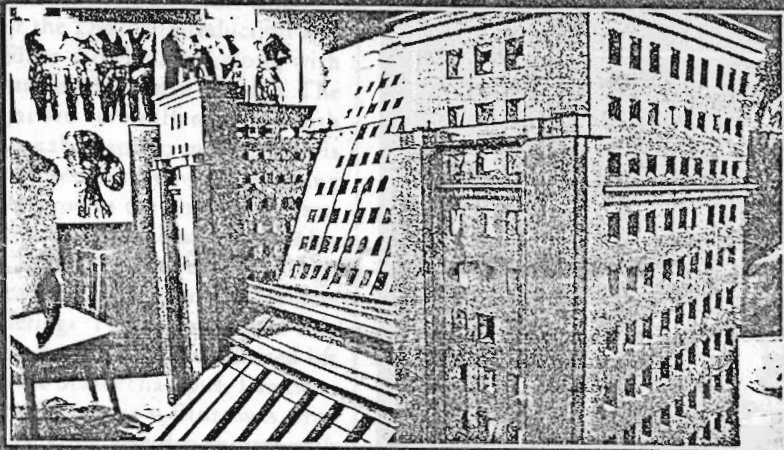
Catty corner to New Zealand was the Polish exhibit. This one puzzled me at first but I finally decided that their nightmarish funhouse was related to their ultimate liberation from the constraints of their large Easterly neighbor and to a phoenix-like sense of rebirth in the coun-

try as a whole. The political equations for each of the Soviet satellites differs just as does their national character. Anyway, it was hard to find the work of the individual designers in the spooky cave designed for them by architects Witold Blazejowski and Jakub Konarzewski. This was especially true as the lighting in the cave was preprogrammed to move from one segment of the exhibit to another and at a speed that never gave one time to totally absorb the messages the designs were intended to convey—a pity, for the PQ catalog listed several things I would have liked to examine at more leisure. The exhibitors also gave away their poster, one of the more impressive seen at PQ'91.

The Netherlands put on a small but highly impressive exhibition. It featured the work of just two designers, Mirjam Grote-Gansey and Henk Schut. Both are in their thirties and teach as well as design for and in several theatres in The Netherlands. Schut also works abroad. Grote-Gansey's work on display was solely for dramatic productions while Schut's exhibited work was almost exclusively created for Dutch choreographers. Their efforts complemented each other most effectively. It left one feeling, "I wish I had seen some of those productions!"

**M**y roving camera took me next into a "unified" German exhibition. When I first looked, I hadn't seen the handsome catalog that accompanied the presentation. As might be suspected, this first Quadrennial from a united Germany had very much to do with that unification. The exhibit itself was an attempt to bring the theatrical pulses of both the former halves together in some coherent form. The organizers, realizing that several productions of German classic plays had had almost simultaneous productions in both the East and the West, showed us the differences and the similarities of each side. It was both fascinating and frustrating. The exhibition space was too small for the intended result of comparisons and contrasts. I felt claustrophobic in each of the four rooms connected at their corners by a revolving gateway. It was heavily symbolic—entrances and exits, comings and goings, *hin und zuruck*—of the joy and pain of the reunification. But I needed a more removed view. For the *Auslander*, it is hard to feel the impact of such immediate history as one who lived it must have done.

The work of the several designers rep-



9. THE EXHIBITION OF THE SOVIET UNION CONSTRUCTED OF CARDBOARD.

10. A PUPPET FROM BULGARIA.

11. RENDERING FOR 'THE GOOD WOMAN OF SETZUAN' BY YANG LONG (CHINA).

12. MODEL FOR 'YOU NEVER CAN TELL' BY CAMERON PORTEOUS (CANADA).

13. COSTUME DESIGNS FOR 'THE MARRIAGE OF FIGARO' BY JOHANNES GRÜTZKE (GERMANY).

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resented was of a very high order. Those productions staged in the high tech theatres of West Berlin, Mannheim, Dusseldorf and Munich reflect that technology. Almost anything is possible both in scale and form. On Eastern stages, most of the time it was a different story. The designers' work is more spare and, for my eye, serves the production more fully in spite of its austerity. Schiller's *The Robbers* was done at the Volksbühne in Berlin (former East) in 1990. Bert Neumann designed both costumes and scenery. For both, he gave the production an almost totally "found" look. As Friedrich Dieckmann writing in the German program put it, "Scarcity, mobility and simplicity of intricate humor are characteristics of the settings by which the stage designer surrounds...the play." At the Schiller-Theater in Berlin (formerly West) Caroline Neven du Mont gave the play a more historic look. To quote Herr Dieckmann again, "...things are more opulent. A real castle is shown in front of a romantic sky—the stage plays with the semblances of illusion."

The contemporary play shown in two productions was *Germania—Death in Berlin* by Heiner Müller. The work deals with several moments in past and near present German history when it all went wrong. Written by Müller for The Berliner Ensemble in the early Seventies, it was denied performance by the East German authorities. Produced at the National Theater, Mannheim in 1988, with scenery and costumes by Hans-Joachim Schlieker, the production hit home. Schlieker's design is difficult to pin down in the series of photos on display but the intent is clear. Within a basic framework of a bloody brick wall, it ranges from peasant uprisings through the snows of Stalingrad to the East German rebellion of 17 June 1953 and beyond. Done in 1989 at The Berliner Ensemble with scenery and costumes by Karl Kneidel, it used the same brick surround on stage. Kneidel brought it into the house as well to heighten the impact of the surrounded space as metaphorical device. Within the surround, other brick structures come and go as the needs of the drama determine. Kneidel's basic model was part of the exhibition but a fuller understanding of the design's intricacies can be seen in the German program catalog where a series of photos of the model are shown. Again, this is one I wish I had seen. It uses the whole theatre as part of the design.

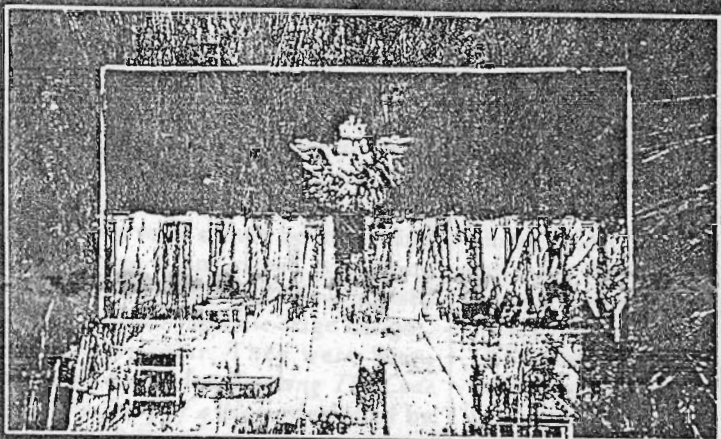
Heinrich Von Kliest's *Penthesilea* was given productions in Dresden, 1986 and

in Munich, 1987. Jochen Finke designed settings for the Dresden production and Volker Pfüller did the same along with the costumes for the one in Munich. The two designs are very different but both look remarkably apt to me. Finke's is stark and contemporary with a unifying vertical white rod in the center of the setting where Pfüller's is historic in color and form, though with a very bitter edge that one can see particularly in his costume renderings. Finke's design was able to make good use of the mechanized lift systems of the Staatsschauspiel, Dresden.

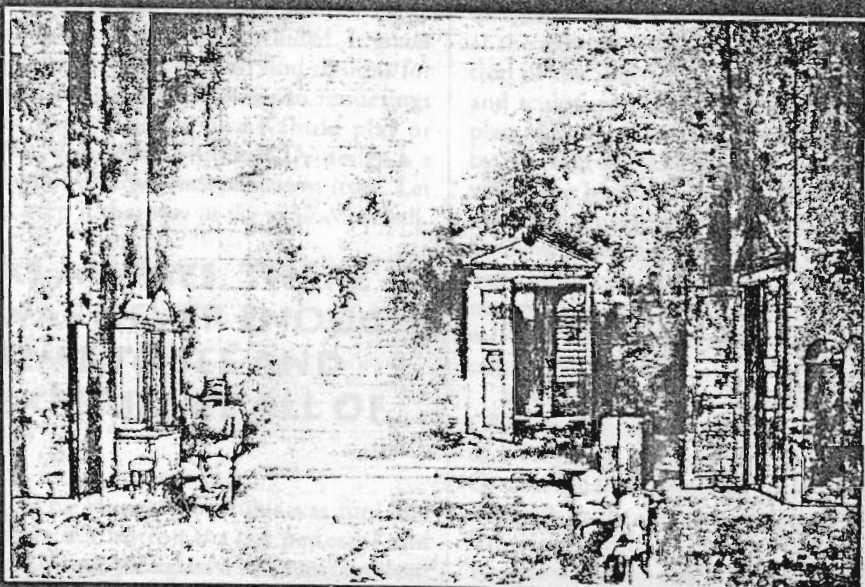
In 1990, Goethe's *Faust* was produced in the same Dresden theatre with scenery and costumes by Frank Hanig. The theatre accommodates Hanig's large production admirably but an earlier realization of the same play (1989) directed and designed by Einar Schleaf at the Schauspielhaus, Frankfurt, wins the prize for a post-Brechtian approach to the German classic. The design is dominated by a steeply raked dead white stage floor that can be shaped by actors along the up stage, down stage edges, by shadows projected from the wings and by an overhead structure that resembles the inner frame of the *Graf Zeppelin*. As the kids say, "It's awesome!"

The German exhibit also provided designs for two of the Mozart operas. *Figaro's Hochzeit* designed by Johannes Grutzke for the Staatstheater Stuttgart and *Così fan tutti* in a Harry Kupfer production at Berlin's Komische Oper with settings by Reinhart Zimmermann and costumes by Elenore Kleiber. Zimmermann designed a circular conservatory roof suspended over the stage revolve which Kupfer put to good use. At times it descended to the floor; at other moments, the singers worked with it just above head level. The *Figaro* production predates Peter Sellars' modern look at Beaumarchais' fun and games with a 20th century approach to the clothes and décor. Would it work? Seeing might be believing but the designs don't convince me.

That's a lot about the German exhibit but it seems important that they get a good notice. Though the showing was small in its totality and cramped in its space, the contrast between the Western and Eastern influences are notable. German theatre people are very aware of their political surroundings; after all, they, for better or worse, have been smack in the middle of the world stage for most of this century. In spite of the political upheavals, their theatre is a marvelous reflection of their life and times. We only need to look at the work of



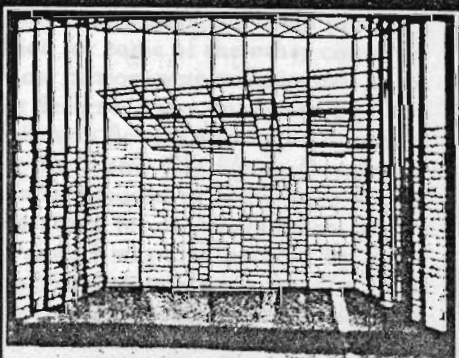
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14. SET RENDERING FROM YUGOSLAVIA.

15. SET RENDERING FROM NORWAY.

16. COSTUME RENDERINGS FROM YUGOSLAVIA.

17. MODEL FOR "BREAKING THE CODE" BY SETSU ASAKURA (JAPAN).

Reinhardt, Piscator, Jessner, Brecht, Weill, Grungrens, Felsenstein, Ruhnau, Kupfer and the current crop of writers, directors, designers and architects to realize that fact.

**F**rom the German exhibit to the Soviet presentation was a trip of light years dimension. In 1976, the USSR had flexed a lot of theatrical muscle in its presentation and the winning of the grand prize. In 1991, the exhibit was less than a shadow of its former self. We were shown the work of three young designers in a space defined by objects made of corrugated cardboard. There was a grand piano with the lid up; inside, some renderings were displayed. There was a small toilet room complete with a cardboard commode and some costume renderings placed behind the water pipes. A number of headless costume renderings—for which I can find no designer listed in the Quadrennial catalog—were also displayed with some others where the entire character could be seen. I was hooked on the cardboard sculptures and use of the stuff to convey a message. If the intent of the exhibit was a reflection of the loss of Russian stature in the international theatre community and economic status in the world at large, it succeeded. Ultimately, it was sad. I think that was intended as well.

Spain had one of the largest exhibits on display in Prague. The catalog contains 12 pages of names: designers, schools, theatre and dance companies all working, producing and performing. I found it all rather intimidating for everything was similar in size, shape and scope. A particular dance company—and there were a number of them on display—was given half a four-foot by six-foot panel to show its work. This was, in the main, photographic. There were some renderings of scenic and costume designs but they were in the minority. As a consequence, it was very difficult for this viewer to make coherent sense of the whole thing. There are a large number of talented people working in the Spanish theatre and its equally important dance companies. No one can help but applaud this burgeoning output, but for the Quadrennial more astute selection of their very good scenography seems to be in order.

The Japanese exhibit suffered from the same problem. The setting, a Japanese temple-cum-teahouse, was inviting, but once inside, the crowded conditions made it hard to back away from any given design for a good look at

a distance or to get a good look if the rendering or photo was placed at the waist line level. Admittedly, the Japanese live in very tight situations in their urban centers, but good exhibitional wisdom states that the *best* work should be shown and to advantage. Don't crowd everything together in the teahouse. I was impressed by a number of Japanese stage designs, two in particular. They were Setsu Asakura's design for *Breaking The Code* and *The Story of a Horse* designed by Masanobu Sakamoto.

I was not impressed by the large number of TV designs included. It grates on my nerve endings to find designs for Japanese game shows next to renderings for *Don Giovanni* or a Kabuki play or *The Magic Flute*. Film and TV design is a field of creative endeavor unto itself. Let us keep it that way in the exhibition hall.

### AS ALWAYS, THERE WAS NEVER ENOUGH TIME TO SEE AND EXPERIENCE ALL OF IT...

The Hungarian exhibit was fun! You pushed a button on the pedestal and behind the plexiglass a little curtain went up and you saw the model. Let go of the button and down it came. I had to bring along my assistant to handle the technical details when filming some of it. I liked all of the actual costumes that were shown. You could get up close and nothing speaks for a costume so much as that closeness when you can feel the texture—even if you don't touch—and see the fine detail work at close range. It's almost as pleasant as wearing one—which turns you into someone else—might be.

The Hungarians published and disseminated a very handsome catalog of their own, complete with bios and photos of the designers, renderings and production photos in color and black and white. The commentary by Andrea Sooky is exemplary and could provide a guide for some of the other countries whose catalogs were multilingual. As for the designs, I was impressed by Nora Cselenyi's flowery egg-shaped costumes for *Slush* and *The Flying Dutchman*. Similar plaudits to Nelly Vago for her costumes for *A Midsummer Night's Dream*. I was also excited by Peter Makai's textural design for *The Magic Flute* and other designs for a smaller scale production of the same opera by Annamaria Huros at the National Theatre, Pecs. Good work!

**W**hich brought me and the camera at long last to the exhibition of our hosts, The Czech and Slovak Federal Republic. I've commented earlier on the inauspicious placement of exhibits against the large windows of the Palace of Culture. Almost half of the CSFR work suffered because of it! It was hard to see in the daytime against a sunlight backdrop.

Now, let's have done with criticisms of the space and only level one more cavil at the exhibit. This is one of identification of the individual designs, costumes and sculptural efforts. Rather than use a placard or sign, the items were identified by tags tied on. As some of the exhibited work was high up or low down, it was virtually impossible in some cases to know who had done what. Not only that, but the tags were written only in the native language which not too many western visitors can translate at a distance.

All criticisms aside, the totality of the CSFR scenographers and costumers was of a very high standard. In my previous Quadrennial, the host country did not compete in the international arena. This time it did and I thought before the awards were handed out that they had made a very strong case for the grand prize.

**L**ooking at the exhibit as a whole, I was struck by the many scenic models which made a statement as a piece of contemporary sculpture. This was probably not the primary intention of the scenographer, but the sculptural form of his/her design grew out of concept and means. It was difficult to identify the individual designers because of the baggage tags but here are some that stand out when I look at the tape: A theatrical space with *NAROD SOBE* over the acting area. To its left were two free-form sculptural designs. Another stage had a curved, segmented wooden wall parallel to the footlights, beginning in the center of the stage and ascending up into the flies as it swept upstage. Suspended above were some branches covered in green leaves. Another more realistic model of a library space, lots of bookshelves and other views of the stacks off stage in the manner of the *Teatro Olimpico* impressed me. A few costume designs were part of the exhibit as well, but the sheer power of all those intriguing scenic models was very moving. In all, the work of 40 scenographers and

costumers was exhibited. I'm sorry, but I don't know what each of you has done.

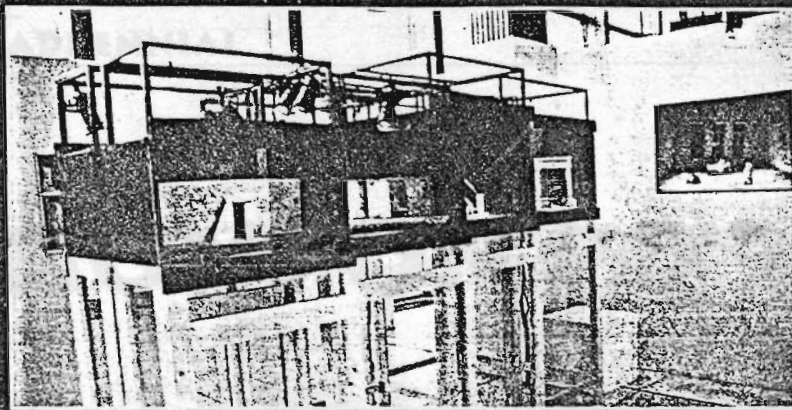
The CSFR organizers and planners might take a cue from the Israelis. At the Quadrennial for the first time, their exhibition was a revelation in how to place everything where it could be seen and identified easily. While their scenography did not have the total and broad impact of the Czechs and Slovaks, many of their designers produced some excellent work. I admired Anat Mesner's costume designs for *The Dance of Gengis Cohen*. Scenic models for *La Boheme* and *The Tales of Hoffman* by Roni Toren, *Danton's Death* by Eytan Levy and Benno Friedel's design for *It Would Have Been Better to Stay Alive* were all evocative, yet uncluttered. There was more here to admire as well. We shall see and hear more from the Israelis in future!

The camera also made a stop at the French exhibit. In this instance, a small number of designs and costumes on display made a beautiful and very elegant statement. Kudos to Patrice Cauchier for costume designs, Peter Brook for his conceptions and productions that get to the heart of the matter and Louis Bercut and Alain Chambon for their stage designs.

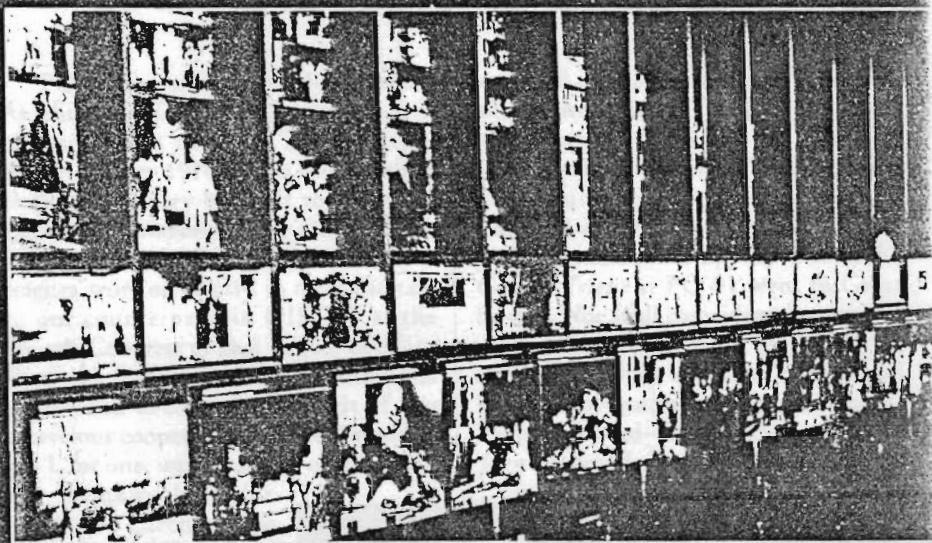
**F**rom France we journeyed on to Canada, via Iceland. South Korea, Italy, Brazil and very brief views of China and Sweden. In the latter venue, I had a grand time with Lotta Melanton's *Train of Dreams*. What a great idea: design a touring children's world, put it on a train and send it round the country! Before that, I was enraptured by the costumes and masks shown to us by Jeong-hyun Yang and Byung-bok Lee of South Korea and the work of the Italian costume designers. The latter two countries deserved the awards they received.

As always, there was never enough time to see and experience all of it. I never found the student work and had only a brief glimpse of the Theatre Architecture segment on opening day. In that area of the Quadrennial, my enthusiasm was total for the three-dimensional theatre created by two young Czech architects that took the architecture prize. It was something very special. I hope they can get it built! I also hope I can back to Prague in 1995!

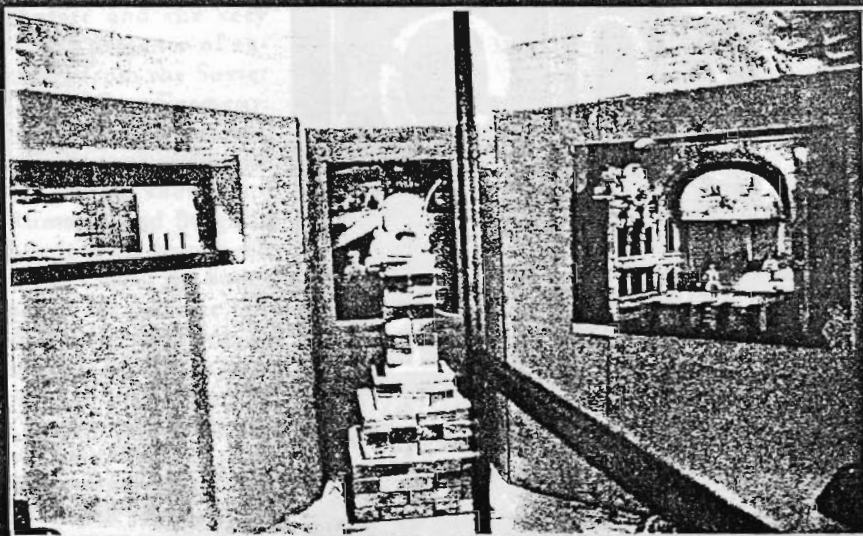
Tom Watson was editor of TD&T from 1972-1977 and currently serves as a contributing editor. Retired from academic life, he is "available" as a freelance lighting designer.



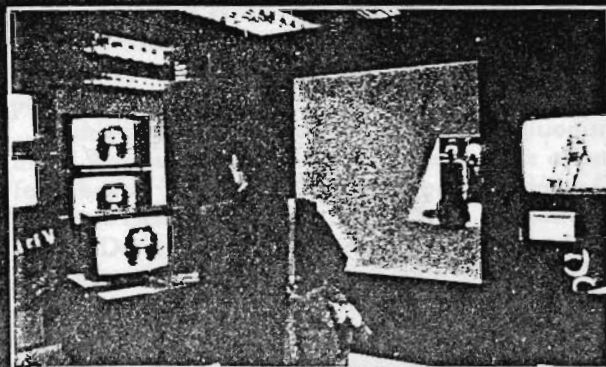
18



19



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21

VIEWS OF SOME OF THE 1991 NATIONAL EXHIBITIONS:

18. ISRAEL

19. THE MOZART EXHIBIT FROM POLAND

20. A ROOM OF DESIGNS FOR "GERMANIA—DEATH IN BERLIN" INCLUDED IN THE EXHIBIT FROM GERMANY

21. GREECE