

EVENTS

Czechoslovakia, as host, chose a prime location for its pavilion: against a five-story wall of windows overlooking the unparalleled beauty of Prague. Approaching the exhibit one saw gray monolithic walls rising two stories high, with torn red banners dangling overhead and lying on the ground. Next to the entrance were the dates 1948–1990 and marks on the wall counting each year like the marks of a prisoner counting days. Entering the pavilion through two tall doors one was immediately struck with light and the open vista of Prague: the walls had been breached, the future was bright, and hope soared into the distance. But the display itself was mostly of the past, exhibiting many designs seen at previous PQs—a careful retelling of history. While the exhibit meant to convey the triumph of the Velvet Revolution, its underlying message was uncertainty. In theatre as in politics, it is easier to know where you came from than where you are going.

Arnold Aronson was president of the international jury of PQ '91.