



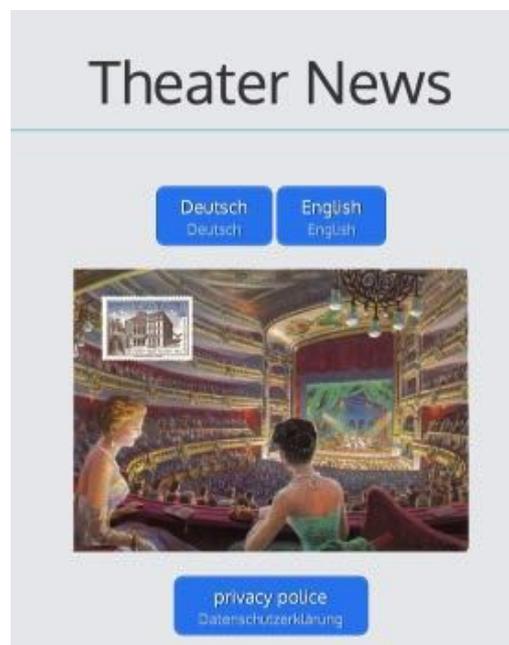
International Organisation
Organisation of Internationale des
Scenographers, Scénographes,
Theatre Techniciens et
Architects and Architectes de
Technicians Théâtre

Bulletin 11/2018
Publication Commission

OISTAT BLOG

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European Theatre Prize



He who lends prizes wants to do good. That's nice, but it doesn't always work out. As many prizes as there are currently in the cultural sector alone cannot all be an expression of good humankind, otherwise the artists would have to live in seventh heaven. Every now and then the suspicion creeps in that the person or persons who offer a prize would like to shine even in the limelight. Occasionally, it is also those who provide the prize money. And sometimes they're one and the same person.

In 1987, the European Commission had the idea of awarding a theatre prize. First prize winner was Ariane Mnouchkine and her Theatre de Soleil.

In 1990 a further prize was added with the bulky formulation: European Theatre Prize for New Realities, which today is usually only called the Innovation Prize.

In 2007 Robert Lepage and Peter Zadek were supposed to share the prize, whereupon Zadek stayed away from the award ceremony and the jury in turn revoked the prize.

Another special feature is that only the innovation prize is awarded by a jury. The actual winner of the main prize is determined by the person who pays the prize money. "Buy yourself an award winner," one could shout.



From 15 to 17 November 2018 the European Cultural Forum took place in St. Petersburg. Russian President Putin made a speech.

And the European Theatre Prize and the Innovation Prize were awarded.

The latter was awarded to Milo Rau (Theater Gent) and Jan Klata (Stary Teatr Krakow). Rau was not supposed to get a visa, as he had once joked with the government about the performance of the Moscow trials. And then he got it, but of course so late that the journey did not come about.

The presentation of the main prize, on the other hand, was without complications. He went to the long-time director of the St.Petersburg Aleksandrinskij Theatre Valery Fokin.

One of the most important Russian theatre critics, Marina Davidova, comments on this:

There really is a great closeness of Fokin to the political elite, both here in St. Petersburg and to the Kremlin. And there is a proximity to Putin. For me, the awarding of the European Theatre Prize to him has nothing to do with his qualities as a director, but only with the fact that he is a big boss of a Russian theatre. Here in Russia it was not understood that he did not receive the prize from a jury, but from Russian officials. “

The prize money of € 15,000 was provided by the city of St. Petersburg.

Scene Illusion

2018 marks 200th foundation anniversary of the Gonzaga Theatre in Arkhangelskoye in Krasnogorsky District of Moscow region of Russia. Pietro Gonzaga (1751-1831) was an Italian theatre set designer who established scenic design into an art “in its own right”. He worked as a stage designer in La Scale and other theatres in Milan, Genoa, Rome and Venice, but he spent most of his life in Russia since 1792 when he was invited to become the Chief Stage Designer by prince Nikolay Yusupov who was the Chief Manager of Emperor’s Theatres at that time.

Gonzaga theatre in Arkhangelskoye is one of the seven “baroque” theatres in the world that remained untouched by late restoration. The theatre was reopened in 2004 both as museum and theatre. It fully retains its original wooden construction, interior and machinery. And it is the only place which preserved original stage curtain and four complete backdrops painted by Gonzaga.



Gonzaga designed performances without actors. Scenery paintings played the primary role in performance along with the music. He created 12 sets which changed during the performance, displaying narration of deceptively realistic atmospheres of each particular space. Gonzaga called his productions “music for eyes”. He compared space and colour to musical accents and tones and proposed using “spatial rhythm and colour modulations” for making visual music.

Four preserved sceneries “Temple”, “Prison”, “Tavern” and “Marble Gallery” create an optical illusion and present fascinating perspective, extending the visual perception beyond the physical limit of walls. The relationship between architecture and scenography is not only figurative but also real. Gonzaga was not only a set designer, but he contributed as an architect to construction of the theatre. Architecture and scenography are interdependent and cross-correlated fields both incorporating space design.

Gonzaga has also transferred art of scenography into landscape architecture. Pavlovsky Park (located 27km south of St.Petersburg) and represents one of the finest examples of landscape-style parks in the world. In forming the landscape scenes Gonzaga also utilized his method of

“music for the eyes” creating magnificent panoramas, long deep views, emotion transitions with the means of different planting material and combination of groups or solo trees in the wide open space. The landscape opens a permanently changing scenery for a spectator with every new step.



200 years Gonzaga became the forerunner of space and visual experiments of contemporary theatre and showed the overlapping boundaries of reality and illusion. His approach influenced different forms of art, including scenography, architecture and landscape design. Today the idea of audio-visual unity was reinvented in the modern visual art exhibitions and 3-D installations. The interception of architecture and set design was realized two centuries ago is preserved today, when architects become set designers and vice versa.

Alarming Letter from Brasil



@ig aronovich/lost art

The sad news striking the world about Brazilian elections' outcome, has been hourly growing our fears regarding the future of the Democracy in our country. The photo above is the better expression how most of us feels at the moment ... sad, oppressed, betrayed ... questioning the reasons why a little more of 1/3 of people in our country deposited their hope for a better country on the hands of the President-elected Jair Bolsonaro.

It is not easy to accept a President-elected who, during his campaign was all time expressing discrimination and attacks to diverse groups in society and to people freedom of thinking and express their values and believes. Even before assuming the presidency, he and his supporters accelerate some agendas, pushing for changes that are in line with his campaign words and interests. From his words, he makes clear that he believes the solution to social problems is the annihilation of minorities, that the management of the state shall be provoking fear, acting to promote the censorship and defending the school without ideology.

“The president-elect campaigned stood out by anti-human rights speeches and often made discriminatory statements about different groups in society.

His election as president of Brazil represents a huge risk for indigenous peoples, afro descendant communities, traditional rural communities, LGBTI people, women, activists and civil society organizations, if their rhetoric is transformed into public policy, “

said Erika Guevara- Rosas, Director of Amnesty International for the Americas.

Even during his campaign, his public speeches inspires and authorises acts of violence and intimidating from his followers. Starting from his son Eduardo Bolsonaro, member of the National Congress, who, a week before the elections threatened the Supreme Court, by saying:

„The Supreme Court could be forcibly disbanded by the Army, in case it would stripped his father of an electoral victory“ (!!!!)

During his campaign, Bolsonaro promised easing gun control laws and prior authorization for police officers to kill on duty. He threatened the territories of indigenous peoples with the promise of altering the processes of demarcation of lands and authorizing large projects of exploitation of natural resources. Meanwhile, the same Eduardo Bolsonaro was publishing a photo alongside Steve Bannon, where he affirms: „We are certainly in contact to join forces, especially against cultural Marxism“... Steve Bannon made compliments to the Brazilian candidate, describing him as someone „leader“, „brilliant“, „sophisticated“ and „very much like“ Trump. (I don't need to explain who Steve Bannon is ...)

The following days after his election has been noticeable by a crescent of violence, intolerance and retaliation against the people who doesn't feel represented by him and his ideas. A number of cases have been reported of attacking to the principles of ethics, morality and democracy, on actions disseminated by his blind followers and sympathisers, in response to everything he said out loud during his campaign. People who feel rights to start acting accordingly to his believes...

We have been daily bombarded by threats of all kinds.

Here are some key facts that happened since after he was elected ...

29/October

A politician, affiliated to Jair Bolsonaro's Party, created an anonymous platform to intimidate and collect accusations against educators, by encouraging students to film their teachers and lecturers in the classroom, to record expressions of any ideological or party-political speech, justified under the ideal of *school without party*, a project in discussion at the Congress.

School without a Party is a political movement, which has been harshly criticized by the High Commissioner for Human Rights, who considered the bills promoted by him as threats to basic human rights. It had already been repudiated in Brazil by relevant organizations related to education and science, as such as the Brazilian Society for the Progress of Science, the National History Association, among others, which affirm that the School without a Party is a serious threat to the sciences, education, secular state and freedom of expression in Brazil.

Pankararu Indigenous tribe reported an hospital and a school were destroyed in their village at the state of Pernambuco, consequence of a tension between the indigenous who defend their land from the squatters.

Congress session oppened to vote for rescind the Statute of disarmament, in favour of the release of the arms.

Followers of Bolsonaro disclosed a list of 700 names of artists and celebrities to ask for boycott them publicly. Among them is my friend Antonio Grassi, with whom I had the honour to share the curatorship of Brazil on PQ2011, when we conquered the Golden Triga.

30/October

Bolsonaro's sympathisers and party members trying to approve another series of projects at the Congress, accelerating decisions regarding to the following matters:

To approve the "School without Party"

To become education of gender ideology in schools a crime

To criminalize the apology to communism (or what they think is communism)

President-elected announce the intention to reduce from 29 to 15 Ministries, in which he mentioned the extinction of the Ministry of Culture.

Social, union and student movements protested in São Paulo against the president-elect, to claim for the maintenance of democratic values, freedom of expression on account of the statements made by the president-elect to his opponents.

"Bolsonaro was elected president, but not emperor, he cannot go beyond the democratic values and freedom of expression, he must respect the opposition and social movements, not threaten them. For our rights, this resistance is legitimate and we will not be silent in the face of any attack. Let's go without fear!" ...said Guilherme Boulos, leader of PSOL Party

31/October

President-elected announces the judge Sergio Moro for the Ministry of Justice. Press news today emphasizes the fact that Sergio Moro is the main responsible for imprisoning the ex-president Lula, from Labour Party in April/2018, leaving a clear path on elections for Bolsonaro

President-elected announces the fusion between the Ministry of Environment and the Ministry of Agriculture, what visibly drives Brazil to an environmental disaster. After a huge pressure and criticism, he stepped back... not sure how long for, though.

"The president-elect should not imagine that Brazil is going to be seen as an enemy of the environment, a serious decision that impacts on increasing deforestation and global warming, not just a bad idea, and an unreasonable idea".

...said by the federal deputy Alessandro Molon, at the Committee on Environment and Sustainable Development

I decided to share this with you all, as it doesn't show the President-elected is guiding us to a healthy democratic pathway, but to the darkness. Jair Bolsonaro is no longer brilliant, neither sophisticated, but the one who while candidate never faced a debate or a dialogue. We all hope he does not perform as he promised during the campaign, because his monologues are all focused on the massive privatization, the taking over indigenous lands, the neglect with the environmental issue, the education without school, the gun as an instrument of society, etc..., and in addition to all these non-care about the country and its people, he endorses the homophobia.

I am sorry, but I don't have a clear answer to the question: "How in Earth a person becomes President with a program like that!!

He was voted by 57 million people... while 47 million voted for the second candidate, but unfortunately, another 42 million decided to abstain, voting null or blank... Despite all our effort on daily meeting and talking with people we know and we don't know, trying to revert this disgrace, the attitude of 1/3 of the voting population on making like it doesn't matter, it is not their responsibility... resulted on electing him.

Today, I feel shamed for my country to become represented by a man like him and frightened of the 57 million who sympathize with his way of thinking. There are loads of families and friendships that has broken down because it became unacceptable for many, and I include myself, to live with people who support his believes ...

We are millions, working hardly every day as resistance, to try to revert an announced catastrophe. I wake up every morning wishing nonn of this is real, but just a nighmate... and as many others, spending loads of time sharing information, inviting people to follow and digitally voting in all public petitions of interest, alerting people to what is going on, and how to defend themselves from all the treathening.

We have been already turned around the increasing of votes for rescind the Statute of disarmament. At the Congress, the opposition put on hold until next week two important matters that Bolsonaro and his gangue are trying to push and get it approved: the future of the education (the School witout Party) and the future of peoples rights to express freely (as they want to classify social manifestations as crime).

I voted for first time for President on 1989, consequence of a movement for Democracy (#DiretasJá)... less than 30 years latter, here we are risking going backwards, loosing everything. This was my daughter's first election who completed 17 years and voted by option (the obligatory is from 18 years); I hope it was not her last, and we will fight to keep our rights for voting in 2022.!

Brazil is a beautiful country where the sun shines undoubtedly, and we will not let obscures interests to erase its colorful and joy! We are 47 million, at least, who believe in a diffrent fu-

ture and is already fighting to keep the respect and integrity of the human rights and our Constitution. It is urgent and necessary to keep vigilant, not in Brazil only, but in the world, the Democracy is in danger!



Aby Cohen

PQ2019 Brazilian Curator

Former vice-president of OISTAT 2013-2017

Munich decides about the renovation of the Gasteig



The Munich City Council has opted for the Henn architectural office's design, which is to be implemented during the planned general refurbishment.

The Munich office describes its design with the words:

A new structural element, which connects the existing parts of the building as a glass bridge, gives the Gasteig a new transparency. It opens the Gasteig to the city, provides insights into what is happening and invites all visitors and employees to become part of the cultural life of the city. This cultural stage becomes the model and identity of the new Gasteig. With its transparent, glass and open architecture, it deliberately contrasts with the monolithic and mineral structure.

The building was built in 1978 according to plans by the architects Raue, Rollenhagen and Lindemann. It includes the concert hall, the municipal library and the adult education centre.

The architects had already claimed their copyrights in the run-up to the decision and had addressed the city council with a memorandum and voted for the selected draft.

Critics now accuse the city council of having made a recreant decision.

"Recreancy turns into botch", said Green faction leader Florian Roth after the decision.

Other critics had also preferred complete demolition of the building and construction of a new one.

The refurbishment is to begin in 2021 and cost approx. 450 million euros.

Covent Garden Open House



An old corny joke goes like this: "What do you do for a living?"

- "Actor!" - "And what do you do in the morning?"

...

Meanwhile, the view that nothing is going on in the theatres during the day is quite outdated. For some years now, theatres have been continuously putting their opening hours on agenda. However, hardly anything has changed in Germany.

In London, on the other hand, good experiences and interesting discoveries were made at the National Theatre a few years ago. Tourists, bankers, students and tourists spend daytime in foyer of the concrete building on the Thames, which is little loved for its architecture. A Russian emigrant regularly gives private language lessons.

St.Petersburg's Aleksandrinskij II, a grandiose new building housing experiment stages, training and rehearsal rooms, has a library with foyer and cafe with W-Lan, which is well frequented every day.

Now also the Royal Opera House in London:

The foyer and the entrances were rebuilt, the glass and iron construction of the former flower market invites visitors.

More toilets, cloakrooms, restaurants, cafés, exhibition showcases and a modernised theatre for experimental performances - the Linbury Theatre - are part of the "Open Up" reconstruction and renovation project, which began three years ago and cost 50.7 million pounds (57 million euros). The once crowded "back entrance" of the Opera House, adjacent to the central large square in Covent Garden, has also been extended and opened. The aim is to attract opera and ballet lovers as well as passers-by.

From 10 a.m. the house is open daily, there are exhibitions, a café, internet access and tours behind the scenes of the house.

Stuttgart repeats cultural city of the year



As in 2012, 2014 and 2014, Stuttgart was named the best cultural metropolis among Germany's 30 largest cities in a study by the Hamburg Institute of International Economics.

Second place went to Dresden (!) and just behind it to Berlin.

Among other things, the number of spectator seats in theatres and the number of visitors were evaluated. Overall, however, the focus is on cultural diversity, but also on the effects of a flourishing cultural and creative economy. Stuttgart, for example, has the largest share of employees in this sector and therefore also the highest share of turnover per inhabitant.

By collecting these figures, the study also reveals something of its actual purpose: to recognise and promote the cultural and creative industries as an economic factor. The Federal Government will be pleased about this, as it had announced a stronger recognition of this sector in 2009 with the Culture and Creative Industries Initiative, which was launched between the Ministry of Economic Affairs and the Minister of State for Culture. This concept was a success. The 4th and 5th places show that smaller cities can also be realised as cultural cities: they occupy Karlsruhe and Bonn.

Where structural change has not yet succeeded, there are also the cities at the back of the list: Gelsenkirchen, Mönchengladbach and Duisburg.

Don't worry - what is not, can still become.

However, the quota dispute must not deceive the eye too much. Three things should even be more important to the cultural citizen than statistics.

First of all: the guaranteed freedom and independence of art. Today this is no longer so self-evident when you look around Europe or read the party programme of the AfD, which is supposed to be the second strongest party in this country. Culture does not serve any quota and

must be protected from censorship of any kind. Especially the often cited "technical" or "security reasons" should not be allowed to be used to "ban" events.

Second: All figures, visitor records say nothing about the quality of the cultural scene. Here the statistician and researcher fails. Quality as such does not exist or always and everywhere. It lies in the eye of the visitor, in the ear of the listener, in the head of every person. However, this formation of opinion is strengthened by a broad public discourse. And this discourse can only be conducted if (Third:) culture, art and the media are to a considerable extent publicly promoted. This guarantees independence from commerce, quotas, political influence, indoctrination and free public perception.

Note: Homo economicus is not automatically a cultural citizen. But the cultural citizen is more rarely a rabid citizen, who in turn is neither.

Abacus

BIB 2018 November 4-8, 2018 (2018 Beijing International Biennial)

Information Announcement



1

The Central Academy of Drama and OISTAT Education Commission will jointly hold the "Fourth 'International Stage Design Students' Works Exchange" exhibition and Workshop – known as the Beijing International Biennial. November 4-8 is the time that the students' works of stage design will be exhibited and students will have the opportunity to participate in a three-day Design as Performance Workshop and series of lectures.

This project will provide a platform for the exchange of knowledge and creativity with the Central Academy of Drama and universities and institutions around the world. The primary goal is promoting the growth and innovation of various disciplines of stage art through cross-cultural cooperation.

The two main objectives of the project are:

An exhibition and cooperative workshop to encourage students worldwide to learn about the outstanding works of the participating institutions, both through Internet and direct word of mouth.

¹ BIB 2014

Presenting a program of lectures to provide the opportunity for representatives of schools, both students and teachers, to meet and discuss ideas and methods for advancing their disciplines.

OISTAT Education Commission member schools, as well as schools recommended by the Commission are invited to attend and to submit students' works in the areas of set, costume, lighting, sound, & projection design, stage technology, scenic painting and make-up.

The BIB organizers have created the event with the Co-Chairman of BIB Sun Daqing and William Kenyon. The Project Organizers are also Michael Ramsaur as Vice Chairman along with an Executive Committee of Sun Daqing, Michael Ramsaur, Marina Raytchinova, William Kenyon, Zhang Qingshan and Liu Xinglin. The Executive Committee is in charge of planning, arranging and award appraisal for the Exhibition.

As host The Central Academy of Drama will invite up to three representatives (one educator and up to two students) from each participating school to visit Beijing during the exhibition and workshop. The Central Academy of Drama will provide 6 days accommodation, meals and local transportation (from November 3 to 8, 2018) including arrival and departure at Beijing airport to the Central Academy of Drama. The travel expenses to Beijing will be the responsibility of the guests. The number of foreign participants is 60 (mentors and students), and the number of Chinese teachers and students is 80.

During the time of the exhibition other activities such as the Design as Performance workshop, work reviews, and lectures from members of the OISTAT Education Commission and participating colleges and universities will be presented. As the co-organizer, OISTAT Education Commission will provide its partners with their network resources and organize professional consultation on international education projects.

About the Workshop:

The Design as Performance workshop will be held on the thrust stage of the new campus theatre center, at the Central Academy of Drama on November 4th-7th, 2018. The workshop theme will be selected by

September 15th by the Review Panel, which includes William Kenyon, Marina Raytchinova, Michael Ramsaur and Sun Daqing. Participants are encouraged to submit ideas for the Workshop.

Time of submitting the workshop theme: June 15th —September 15th, 2018

The workshop activities will be located at the two Black Box theatres of thrust stage of Theatre Center at the new campus of the Central Academy of Drama, which is well equipped with lighting and sound equipment. The Central Academy of Drama will provide support for the materials required for the workshop. Students will be divided into international groups to

address the theme of the workshop in creating a 3-5 minute performance that is based on Design not text. Each group will have a mentor from the international teachers present.

About the Exhibition:

The BIB exhibition will be held on November 4-8th, 2018 at the White Exhibition Hall of the Stage Design Teaching Building at the new campus of the Central Academy of Drama, Beijing. Works will be displayed in the form of unified exhibition panels as well as 3D models and examples of costumes. The Central Academy of Drama will be responsible for printing the unified exhibition panels when participants provide the content.

To create the panels to be exhibited the student design works are to be sent to mailbox BIBIS-DSWE@gmail.com. The design and content of the student panels should include the name and picture of the student and the name of the school or program; the name of the student's instructor; the name and playwright of any work presented and description of 200-300 words about design works displayed. Each school should also create one panel to promote and explain the schools educational activities. Each school may submit between 9 to 30 pictures in up to 4-6 uniform panels. The size of each display board is 90 cm x160 cm (vertical). The submitted electronic documents will be printed, and each panel should display 200 to 300 dpi resolution with 1:1 CMYK. Examples of display panels will be sent to schools and students when they confirm their participation. Schools should also send a 200 to 300 dpi resolution with 1:1 CMYK image of the school logo to be used during BIB.

In addition to the picture display, BIB encourages scenery models and realized costumes. Please send the description and dimension specification of the exhibition model to the email box so that the exhibition booth can be arranged by the Central Academy of Drama. The participating institutions should be responsible for carrying and installing models, and bring the models back to the end of the exhibition. When entering China with a model, it is necessary to fill in the entry declaration form so that leaving with customs will be smooth.

Video installation at Cologne Cathedral



From 26th to 30th September 2018, Cologne Cathedral with its 137 m high tower will become a huge projection screen for a special art project.

The artists Detlef Hartung (Cologne) and Georg Trenz (Munich) have developed a moving image projection on Cologne Cathedral on the occasion of this year's cathedral pilgrimage (27 to 30 September) and are illuminating the cathedral with around 20 high performance projectors. Under the title "Dona nobis Pacem", the cathedral will be illuminated daily from 26 to 30 September with the onset of darkness (approx. 8 p.m.) until midnight as part of the "Cologne Peace Nights".

This is to commemorate the end of the First World War in 1918 and at the same time create a lighthouse of peace.

The memory of the First World War with its millions of victims, the dead, the wounded, the traumatised and the bereaved is omnipresent in France, Belgium and Great Britain. A lot of things here are superimposed by the Second World War. All the more important, therefore, is the sign emanating from Cologne this autumn: it opens the cycle of commemoration events in Germany. The international highlight will be President Emmanuel Macron's event in Paris on 11 November 2018, for which 85 heads of government have announced their attendance.

Once again: Event technology as an excuse



The DAU project of the Russian filmmaker Ilya Khrzhanovsky planned to seal off a building complex around the Kronprinzenpalais on Berlin's Unter den Linden boulevard with a concrete wall for four weeks on October 12. Visitors should be able to buy "visas" to experience a different, fictitious world behind the wall. Film screenings and events were planned, for example by performer Marina Abramovic and conductor Teodor Currentzis.

Everyone may have their own opinion about this art project. Minister of State for Culture Monika Grütters, Berlin's governing mayor Michael Müller, filmmaker Tom Tykwer, actor Lars Eidinger, choreographer and opera director Sasha Waltz, actors Iris Berben, Veronica Ferres, Tom Schilling and Joachim Król are in favour. The film and theatre directors Sönke Wortmann and Leander Haußmann, Susanne Kennedy and Ersan Mondtag, the artist Tino Sehgal and from Hamburg the Thalia director Joachim Lux as well as Christoph Lieben-Seutter, general director of the Elbphilharmonie.

Of course, many people are against this.

But as is well known, there is freedom of art according to Article 5 of the Basic Law.

And then there are always questions about safety. Fortunately for all who want to prevent the project. This time again, the event security had to pay for it: Berlin's authorities refuse to approve the project. Technical problems and safety issues" were then the decisive factors. In the short time available, it had not been possible to carry out the necessary checks with regard to fire protection and traffic safety.

What "luck" that there are always these excuses. By the way, no one asked the professional association DTHG about this, although a whole series of members are active in this profession and prove this permanently at various (large) events.

10 years of the digital dividend



In 2006, the first rumours about a redistribution of radio frequencies, which had previously been used mainly by wireless microphones, spread. The industry was surprised. The German government promised to remedy the situation and found that it was powerless against the emerging superiority of international mobile phone companies. This was the actual birth of the APWPT, which was then founded in 2008 - also with the support of the DTHG.



Today the association celebrated its 10th anniversary in the *Lion's Cave* at the IBC in Amsterdam, where many exhibitors do business with the conquered frequencies.

Perhaps this is a sign of the self-confidence that the APWPT has gained in the meantime or also of its arrival and willingness to compromise in and with reality.

The worldwide triumphant advance of mobile communications cannot be stopped; in the meantime, the events industry is digesting the second digital dividend, which means nothing more than the renewed loss of important frequencies.

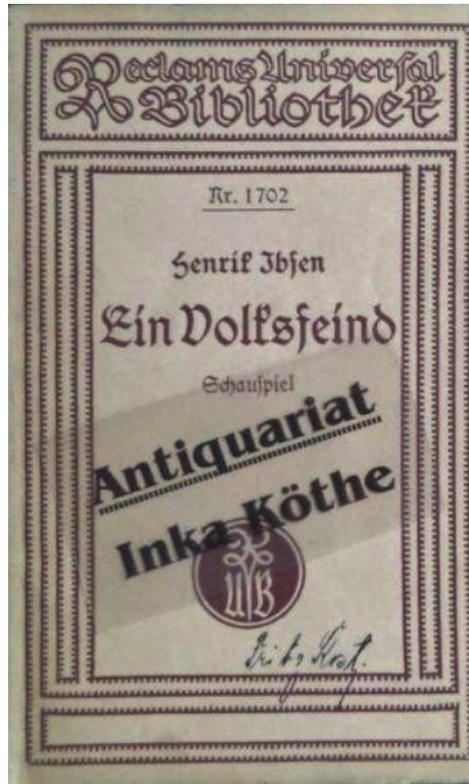
Nevertheless, the association has achieved a great deal. It has become the international voice of wireless event technology users, which no longer only includes microports. The APWPT now sits at the tables of international standardization, standardization and regulation rounds and has mandates for the world radio conferences. There are now small new frequency ranges for the industry. - Nevertheless, the situation is technically highly complicated and the negotiations are extremely lengthy. There is no expert who can explain the international situation to a simple event technician in three words. That's a drawback. The drudgery in the committees robs the association of the strength it needs for public relations and lobbying. Outsiders are watching and can hardly help. Because apart from the fact that the event industry hopes to receive as many frequencies as possible, it is not in a position to formulate how this is to be done.

Therefore it is good that the APWPT is one of the new founding members of the Interessensgemeinschaft Veranstaltungswirtschaft e.V.. This creates synergies with the major professional associations in the industry.

In 2008, nobody believed that the APWPT would last 10 years, but today its end is far from in sight. He's needed.

HE.

Technology and The Enemy of the People



The Berlin Schaubühne makes a guest appearance in China with Ibsen's *Ein Volksfeind*. The production has already been shown in more than 30 countries. After the first three performances in Beijing the guest performance will be cancelled. Officially, technical reasons are given for this. What does that mean? The headlights are broken, the stage technology is defective, the curtain is stuck, the radio frequencies are scarce?

Ibsen's 1882 play is about the manipulability of public opinion, the question of what is truth and conviction. In Ostermeier's production from 2012, the actors enter into a dialogue with the audience at the end of the performance. Thus you bring the theme into the present, into the world of experience of the spectators. According to Tobias Veit, director of the Schaubühne, in an interview with the D-Radio cultural magazine "Conclusion", this also worked well at the first performance in Beijing. However, some seats in the auditorium remained empty, although the performance was supposedly officially sold out. The next two performances of the guest performance took place only with changes to the production, the dialogue with the audience was cancelled at the request of the organizer. But now all other planned performances have been cancelled. For technical reasons. Of course, this has nothing to do with the content or direction.

How good that theatre technology can once again serve as a scapegoat.

More information at Spiegel online

[Spiegel online](#)

50 Jahre OISTAT



OISTAT is celebrating its fiftieth anniversary, twenty years of which it was a bridge between East and West. It was born out of the hopes of the Prague Spring of 1968, which also gave birth to the Prague Quadrennial. Now 30 years after the fall of the *Iron Curtain*, the World Association of Scenographers, Theatre Architects and Technicians celebrated this anniversary with weekly fireworks at events.

Host was the **Royal Welsh College for Drama and Art** in Cardiff. This college can undoubtedly be counted among the best theatre academies in Europe and was already the venue of the international OISTAT festival WORDL STAGE DESIGN in 2013.

The college was founded in 1949 as Cardiff College of Music. Later it changed its name to Welsh College of Music & Drama before receiving its royal title in 2002.

The university offers training and further education in the performing arts and technical theatre, with about two thirds of the 550 students studying music-related courses and the rest studying theatre and technology courses. It was the first and is only one of two All-Steinway Conservatories in the UK, together with the Leeds College of Music.

A £22.5 million expansion of the college opened in 2011, including two new theatres (Richard Burton Theatre and Dora Stoutzker Hall) and several studios.

In 2010, as part of the college's 60th anniversary celebrations, college students performed in a gala concert at Buckingham Palace under the patronage of the college, the Prince of Wales.

This year the task was different: Review - Reflection - Determination of position - Appreciation - Renewal.



An extensive exhibition on the ground floor of the college covered a range of topics from a chronicle of important events of the last fifty years to current projects, especially in the field of scenography. Already here it became clear how the role of OISTAT has changed. From a "bridge" between East and West to an international platform with a special focus on theatre architecture and scenography. The DTHG had contributed various documents with its online OISTAT chronicle (chronik.dthg.de). Not only the first presidents, the former DTHG chairmen Walter Unruh and Helmut Großer, but also Karin Winkelsesser, who has accompanied the association in various functions for decades.



The subject of scenography took up the widest space both in the exhibition and in workshops and presentations. The discussion about the name alone illustrates the change. With more and more projects, stage design is changing into performance design or space design. Behind these English terms there is a change in content. Stage design and costume design classically drew their effect from the connotation of play, production, directing concept and presentation. For some years now, however, there has been a trend for designs to emerge without any reference to the content of a play or a production and to assert themselves as independent art. For example, a costume design cannot claim to be a work of art either for a specific figure of a work or for a performer alone. Even a decoratively designed element no longer takes up the stage space alone but uses the urban space of a city as an environment, for example. From here it is not far to object art, sculptures or fashion design. The discussion about where the borders run and how an assessment and classification is possible, occupies the artists worldwide and passionately.



In this context of creative confrontations, however, the technical and artistic areas also find their debates. Lighting design, sound design, the use of video and increasingly augmented reality also change the aesthetic scenic means and occasionally also lead to independence, which is sometimes far removed from classical theatrical means. This became clear in an interesting experiment:

Under the title *In the Eye of the Tornado*, a production of a theatre ensemble from Wales, the possibilities of its scenic presentation were tested in various workshops. Four variations of dry ice, fog machines, video projection and - most convincingly for me - the renunciation of all scenic means in favor of only the scenic representation by the ensemble with text and music.



In two further events called **global community exchange**, very personal memories and stations of OISTAT of the last decades were partly presented. Joe Pino, sound designer from the USA and chairman of the sound design group, vividly described how in 1969 the use of the term *sound design* usually caused uncomprehending head shaking. In 2000 the working group was established in OISTAT and today many people work together in this worldwide network. At the last Prague Quadriennale this led to an independent *sound exhibition* and in general, the topics of acoustics and sound have become indispensable today.

Lin Xinglin (China) reported that the work in the stage-design/performance-design group contributed significantly to the foundation of the Chinese scenographic institute. Monique Corbeil of the Canadian association CITT described how the accession to OISTAT in 2001 inspired the association through a more intensive international exchange.

Ivo Ksersmaekers and Jerome Maeckelbergh made it clear that history is also appreciated in OISTAT. The Time-Line project and various events on the subject of historical theatre technology, such as *Wood and Canvas* in Antwerp, have shown this. Jerome Maeckelbergh had brought a self-built complete stage system to demonstrate baroque theatre technology to Cardiff. With students of the college he presented several times and always before full rows as by means of ropes, pulleys and drums stage platforms, sinks and flying machines completely handmade function. A big *toy* for all friends of manual theatre technology.



OISTAT President Bert Determann could rightly be happy and proud. The 50th anniversary celebration was very successful. In his statement he said:

OISTAT is a slow-working association. But it's all the more consistent. In the 50 years many governments have changed and with them the support for international work has changed several times. But OISTAT has emancipated itself into a platform for international creative, artistic and scientific exchange. OISTAT are the people who belong to this association. They're the center of attention, they give him the face.

With these people of this special network, the world association must continue to develop. In doing so, it must also take a stronger stance on cultural policy and strengthen and modernise its activities as a whole.

The next Prague Quadriennale 2019 and the Festival World Stage Design 2021 in Calgary will offer the next highlights.



publication commission



Cardiff also hosted the annual meeting of the OISTAT Publications Commission. Elections for the new chairmanship were scheduled. DTHG Managing Director Hubert Eckart had applied for the position and was elected by the Commissioners in Cardiff. Hubert Eckart succeeds Carl Walling, University of the Cumberland, Williamsburg, Kentucky, USA. As special important tasks he mentioned the further development of the translation program Digital Theatre Words as well as a more intensive international exchange of specialist publications. On behalf of the DTHG, he also invited the Publication Commission to the next Stage|Set|Scenery 2019 conference in Berlin.

Gold treasure theater



In the northern Italian city of Como, the Teatro Cressoni is currently being demolished in order to build noble condominiums on the same site.

An important archaeological discovery was made. In a soapstone container of unusual shapes and in some ways similar to an urn, a treasure was kept which came to light on Wednesday 7 September during the excavations near the theatre's former stage.



The approximately three hundred gold coins would probably have been used to finance military action to pay the soldiers. This is at least one of the most widely accepted hypotheses at present.

A well-preserved inscription found not far from the coins is also of some value.

A surprising discovery is the quality of the coins found, which, thanks to the purity of the gold used by the Romans, seem to have been minted, even if the true value of the discovery is not numismatic but, above all, historical. In fact, Roman gold coins are very rare, the precious material was melted in successive epochs to transform into other coins of different mintages or jewels.

“We do not yet know in detail the historical and cultural significance of the find”,

said Alberto Bonisoli, Minister of Cultural Heritage.

Certainly, the container with the coins was opened for the last time in the late imperial period, when Rome was already in decline and the emperor and his court had retreated to

Ravenna. Ravenna was easier to defend when the army was besieged by the barbarian tribes, often led by former Roman generals. However, some coins can go back centuries, but this question can only be answered in the coming months when archaeologists have emptied the urn and catalogued it piece by piece.



The opening of the Teatro Cressoni (originally simply called Teatro Nuovo) took place on 30 December 1870 with the performance of the drama *Il Proscritto*, but the official inauguration took place on the evening of 4 March 1871 with *Il Trovatore*. From then on, about ninety opera performances were performed. The most important performances in the history of the Teatro Cressoni were certainly the *Lucia of Lammermoor* and the *Barber of Seville* in 1901, who saw Luisa Tetrazzini as the main actress, while the last opera performed by Maria Passeri in 1907 was a *Carmen*.

The theatre was built on the initiative of Hannibal Cressoni, patriot, poet and journalist and designed by Pietro Luzzani. The vault of the room was painted by Vincenzo De Bernardi, while the interior was by Luigi Borgomainerio. Giovanni Pessina, costume designer and set designer of the Scala, painted the scenes and the characteristic sail that represented the old port of Como with several figures of that time.

In addition to the best operetta companies, numerous ensembles such as the Compagnia Milanese by Edoardo Ferravilla (almost every year), the Compagnia Goldoniana by Giacinto Gallina, the Compagnia Comica Italiana Dina Galli, the ensembles by Giacinta Pezzana, Italia Vitaliani, Ermete Zacconi and Ernesto Rossi have performed at the Teatro Cressoni.

The Cressoni also hosted the first screening of the Reale Cinematografo Lumière on 12 May 1897.

In 1910, the theatre was closed, renovated and reopened to the public in 1913. It kept the name Cressoni until 1932, when it was renamed Odeon. Some thirty years later it was further rebuilt and turned into the Central Cinema until it was finally closed in 1997.

In 2018, the interior of the building was demolished and only the surrounding walls of the theatre are preserved.