

TOO
SOON

TOO
LATE

1918

IN SITU
PERFORMATIVE
EXHIBITION

26 - 27/05/2018
BOZAR



AND NOW LET US WELCOME THE NEW YEAR,
FULL OF THINGS THAT NEVER WERE.

RAINER MARIA RILKE

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GENERAL INFORMATION:

In the history of East Central Europe, the year 1918 is primarily associated with the collapse of empires and the rise of new nation states. In the aftermath of World War I and the rapid disintegration of the Russian, Habsburg and Ottoman empires, nine new states appeared on the political map of Europe: Austria, Hungary, The Kingdom of Serbs, Croats and Slovenes, Czechoslovakia, Poland, Romania, Lithuania, Latvia, Estonia and Finland. Remembering the history of 1918 in East Central Europe also means shedding light on a shared experience that is not very well known in Western Europe.

Moreover, 1918 marks not only the birth of new nation states, but stands as a powerful symbol of the desire of so many Europeans to construct a better future and embrace modernity. Throughout the region, the years following the declaration of independence were a time of profound political and social change: a time of crafting democracies, testing the limits of mass politics and inventing the social state, a time of unprecedented mobility from the countryside to the cities and of unrivalled experimentation in the arts, science and technology that continues to inspire people across the globe today. The shattered world order allowed many women, immigrants, and disabled people, formerly underprivileged citizens, to claim new roles in society. These ambitions were reflected in the arts, burgeoning unprecedentedly in the new nation states.

WHAT HAVE WE KEPT FROM THAT PERIOD?

WHAT IS THE MEANING OF AVANTGARDE TODAY?

AND WHAT IS THE ROLE OF HISTORICAL MEMORY IN THE ARTS TODAY?

TOO SOON TOO LATE touches upon these questions through movement. The origin of the in situ performative exhibition Too Soon Too Late was a conversation between artists from the Czech Republic, Slovakia, Hungary, Romania, Poland, Lithuania, Austria and Belgium, initiated by the Czech Centre Brussels, to talk about the past, present and future of Europe and its arts. The resulting performative exhibition reflects formative changes which took place during the past hundred years in the “new Europe” and the heritage of the interwar avantgarde three generations later. From each of the participating countries and in addition from Australia and Norway, outstanding artists were invited to join the dialogue, bringing various perspectives in unique forms. The audience is invited to walk freely in this environment and watch short dance pieces, performative actions and video installations, taking place continuously in loops for 90 minutes. Everyone is free to watch any action and to design his or her own journey through the exhibition.

I had gone back again to my little house and stood up on its roof and wanted to see a good end in all that and to find a good beginning in myself. And now let us believe in a long year that is given to us, new, untouched, full of things that have never been, full of work that has never been done, full of tasks, claims, and demands; and let us see that we learn to take it without letting fall too much of what it has to bestow upon those who demand of it necessary, serious, and great things.

Rainer Maria Rilke



JIGSAW PUZZLE

Are you happy? True or false?

Match the country with its city:

- 1/ AUSTRIA
- 2/ LITHUANIA
- 3/ BELGIUM
- 4/ NORWAY
- 5/ CZECH REPUBLIC
- 6/ HUNGARY
- 7/ POLAND
- 8/ SLOVAKIA
- 9/ ROMANIA

- A/ BUCHAREST
- B/ BRATISLAVA
- C/ GDAŃSK, KRAKOW
- D/ BUDAPEST
- E/ BRUSSELS
- F/ VIENNA
- G/ PRAGUE
- H/ OSLO
- I/ VILNIUS



PROJECT GENESIS

TOO SOON TOO LATE is part of the cycle “1918, European Dreams of Modernity – 100 Years On” prepared by the Brussels cultural centre BOZAR for 2018 in association with cultural institutes or permanent representations of the involved countries in Brussels and local partners in the Czech Republic, Slovakia, Poland, Hungary, Austria, Romania, and Lithuania.

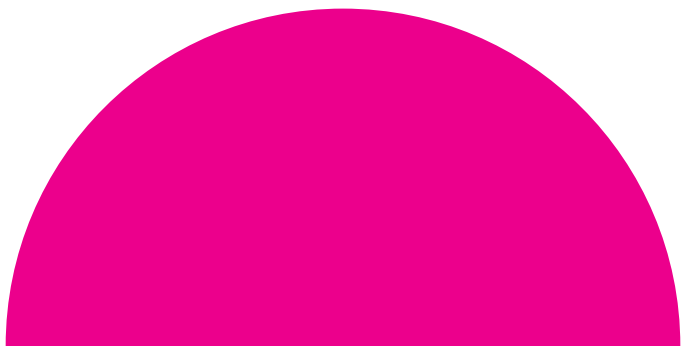
The project is a co-production that includes artists from seven countries of Central and Eastern Europe and Belgium. It is coordinated by the Arts and Theatre Institute in Prague and an artistic and technical team of renowned Czech artists.

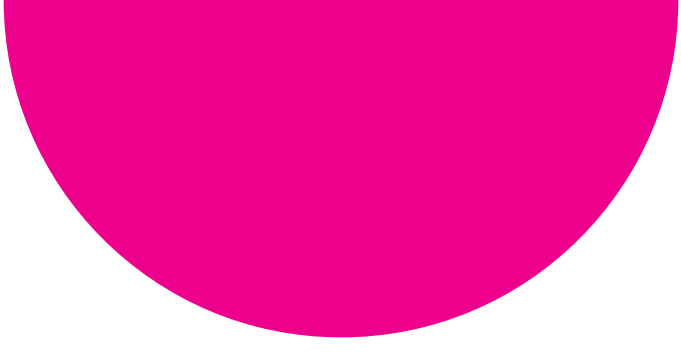
“In 2016 Centre for Fine Arts assembled its partners from across Central and Eastern Europe to set up a transnational and interdisciplinary project on the legacies of 1918 in today’s Europe. The main ambition of this project was to think about this turbulent moment in European history marked by collapse of empires, revolutions, civil wars and the emergence of a new political, social and cultural reality from a multitude of perspectives. Instead of telling this history as the story of triumph of nationalism, we wanted to remind our audiences that it was also a period of political optimism, social experimentation and bursting creativity. Today when the European project is challenged by the forces of fragmentation and de-modernization, these past dreams of modernity appear to be a unique source for imagining a more peaceful, prosperous and fair Europe. It is in this context that we invited young artists from 8 European countries to engage critically with these past dreams and rework them into new forms and visions that question not only national dreams of the past but also meditate on our shared present.”

Daria Bocharnikova
International Artistic Policy Advisor – BOZAR

“Czech Centre Brussels has dedicated much of the 2018 programme to the centennial of Czech statehood. Together with BOZAR and other partners, we have been introducing a series of meet-ups, discussions, performances, lectures and concerts under the #remembering1918 brand. One of the absolute highlights of this year-long programme is the Too Soon Too Late performative exhibition, organised together with the Theatre Institute in Prague.

It was a wild ride, as perspectives on 1918 vary more than you might have imagined – and certainly more than we did. But even though the project brings together multiple strong artistic personalities, the careful leadership





of the director Tomáš Procházka was able to integrate them into a coherent whole and stimulate a real process of sharing of historical memories and artistic visions. We invite you to enter the process with us and answer for yourself the central question of this year: what role does contemporary art play in the remembrance of crucial historical moments?"

Jitka Pánek Jurková
Czech Centre Brussels

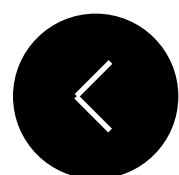
"The BOZAR building has fascinating architecture from the interwar period, which literally cries out for site-specific projects in the field of performing arts, which are more engaging for the public, have a strong scene in Brussels and simultaneously offer the possibility of collaboration between artists from different countries."

Kristina Prunerová
Czech Centres Headquarters Prague

"The performative exhibition *Too Soon Too Late* is part of the cycle "1918, European Dreams of Modernity – 100 Years On", which takes place throughout the year in the BOZAR Centre for Fine Arts. The project *Too Soon Too Late* is undoubtedly a unique opportunity for international cooperation among performers from Central and Eastern Europe, collaboration with Belgian artists and presentation in the prestigious Belgian national institution BOZAR. The complicated architecture of the art deco building from 1928, which ranks among the greatest works of renowned Belgian architect Victor Horta, is a big challenge for any creation. The multistory complex of theatre, music, exhibition, film and multifunctional halls symbolically connects the royal palace with the centre of Brussels. It embodies a perfectly democratic idea of equal opportunities for presentation of all kinds of art and accessibility for spectators, whatever their age, origin or interest. The artists reflect formative changes, which happened throughout last hundred years in their countries, in the new Europe or in the society in general. Interwar avant-garde and its heritage, life and work across three generations, the quest for women's equality and national identity, the gaps between poverty and wealth or East and West, and utopias, dreams and fears.

All these topics have been naturally projected into the process of making the performative exhibition, which is a result of a long search for a consensus among various team members from across Europe. The fact that the artists reached such a consensus is of high importance and testifies to the success of this project."

Martina Pecková Černá
International Cooperation Department
Arts and Theatre Institute Prague



INTRODUCTION

CHOSEN BY HISTORY / HERSTORY / OURSTORY / THEIRSTORY

The uniqueness of the project *Too Soon Too Late* as a work of performing arts is the fact that it was not born of a single dramaturgical intention, an idea of a director or theatre company. Without much exaggeration, it can be said that everyone who participated in this project was chosen by history. The impetus for its creation was the anniversary of 1918, nothing more or less. 1918 as a symbol, which for each of us means very different things, irregardless of we consider this anniversary ourstory, herstory, history or theirstory.

The idea of an in situ dance-theatre collaboration emerged primarily thanks to the initiative of the Czech Centre Brussels, which was later joined by institutions from eight European countries, whose mission is the promotion, documentation and support of their national artistic and cultural scenes. So this project exists thanks to entities called upon to care not only about live, contemporary art, but also about cultural history and its reflection in contemporary artistic creation. Only after the first phase of dialogue between these institutions were the artists approached with a very open task, which had only a few solid anchors: the time and place of the exhibition, on 26-27 May 2018 in the exhibition and public spaces of the BOZAR Centre for Fine Arts and the challenge of working in collaborative co-production.

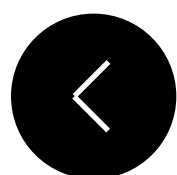
Too Soon Too Late was preceded by dialogue between artists and theoreticians from Central and Eastern Europe and Belgium, who first met in Brussels in November 2017 at the symposium *East and Central European Modernity Rebuilding in Performing Arts*, organised by the Czech Arts and Theatre Institute, Université Libre de Bruxelles and La Bellone House of Performing Arts. The discussions dealt with the past, present and future of Europe and the role of art in contemporary society, referencing utopian and apocalyptic visions between the wars, as well as the beginnings of the social and demographic changes that have impacted our present. There were several topics addressed by theoreticians and artists in this conversation such as history and memory linked to relationships to the future; utopias and new worlds expressing tension between avant-garde dreams and apocalyptic visions; identity and the contradiction between the ideal of beauty and the discovery of ugliness linked to the theme of otherness; the rights of women and minorities; the construction and reconstruction of entities and identities, not only in relation to the new nation states, but also in relation to political repression and right- and leftwing ideology; and the expressly central European theme of small nations existing between two huge cultures — Germany and Russia.

During the period of preparation that followed and through the artistic coordination of Cristina Maldonado and Tomáš Procházka, the artists continued to communicate about themes that remain visible in the final result: dreams of modernity and how they become institutions that oppress new ideas; the role of women, becoming independent and expressing themselves; the cyclical nature of hope and abuse; the awareness of wars still happening today; and economic inequalities between East and West European countries. And, of course, discussions of formal details concerning the resulting performance were also part of the preparation.

This working process was designed to respect the needs and ideas that each artist developed individually, with an artistic team in place to try to coordinate the ideas, concepts and technical needs of everyone by offering a frame with historical references (such as the texts accompanying the installation) and a form that could present the diversity of artists and proposals in a single, coherent work of art. All communication was done individually (with each artist) predominantly through e-communication, which is another unique element of this collaboration.

The resulting work, which you now have the opportunity to see, is not only specially tailored for the building of BOZAR, but is also an example of the genre of performative exhibition, which allows the audience to visit a space inhabited by live works, in the way that we experience a fine art museum or gallery, where the visitor decides which piece to visit first and may move away when she is done contemplating it. The live actions taking place in *Too Soon Too Late* work like „tableaux vivants”; holding an action or an atmosphere in a given place, the performers focus on embodying a situation that loops or has a durational quality that can transform over time.

Reflecting back on the flurry of communication between artists, experts and coordinators from the cultural institutes of eight European countries over the last six months, it is impossible (at least from a Czech perspective) not to be reminded of semiotician, aesthetician and theatre critic Ivo Osolobě's landmark study of 1970. In this study, he defined dramatic work as communication communicating about communication, inspired by Otakar Zich's interwar *Aesthetics of Dramatic Art*. Zich's text is the first in world literature to consider dramatic art in terms of its theatricality, i.e., its particular existence as staged art, rather than approaching it from theories derived from the study of dramatic literature. Zich also considered theatre from the point of the spectator, or recipient, looking at the information actually received by the spectator, as opposed to the pious wishes and intentions of the artists transmitting it.



For our team, the phase of communicating about communication is behind us and we thank all the participants for taking part in this democratic and generous dialogue. Nothing remains but to hope that this sense of communication is completed in our encounter with you, the spectator.

Martina Pecková Černá, the project coordinator
Cristina Maldonado and Tomáš Procházka, artistic coordination

ARTISTIC, TECHNICAL AND PRODUCTION/ COMMUNICATION COORDINATION:

Tomáš Procházka
Cristina Maldonado
Jan Kalivoda
Martina Pecková Černá
Viktorie Schmoranzová

Thanks to Iulia Popovici for her contribution to the title of this project.

TOMÁŠ PROCHÁZKA

An independent artist engaged in theatre, performance, music and intermedia, Tomáš works as a sound designer, musician, performer and director for many independent projects in the Czech Republic and abroad and is a member of numerous international music projects (Gurun Gurun, Radio Royal, Krekso and many others). Tomáš is also a researcher and journalist, music producer and curator. He is founder of the theatre group HANDA GOTE research & development and teaches in the Directing and Devised and Object Theatre departments in the Theatre Faculty of the Academy of Performing Arts in Prague (DAMU).

CRISTINA MALDONADO

A Mexican performer, director and devised theatre artist based in Prague, Christina combines experimental theatre, dance, live video interventions, participatory art, and new and old media in site specific projects, staged performances and installations. Since 2003, she has been presenting her work in Europe and Latin America. Her work has been supported by the National Fund for Culture and Arts grant programme for choreographers, performers and directors (1999, 2003, 2008, 2012-2014). She teaches on the MA Directing of Devised and Object Theatre programme at the Theatre Faculty of the Academy of Performing Arts in Prague (DAMU).

PARTICIPATING ARTISTS:

Mířenka Čechová & Markéta Vacovská (Czech Republic)

Monika Drożyńska (Poland)

**Dada von Bzdülöw Theatre: Katarzyna Chmielewska, Jakub Truszkowski,
Leszek Bzdyl, Katarzyna Ustowska, Anna Steller, Piotr Stanek (Poland)**

Zsolt Sőrés (Hungary)

Florin Flueraş (Romania) & Brynjar Åbel Bandlien (Norway)

Agnija Šeiko & Gintarė Marija Ščavinskaitė (Lithuania)

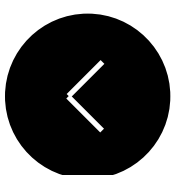
Aldina Michelle Topcagic (Austria)

Stanislav Dobák (Slovakia) & Jamie Lee (Belgium/Australia)

Ballets Confidentiels: Johanne Saunier, Ine Claes (Belgium)

There is more at stake than just remembering the victims of a horrific war and its consequences. What is needed is to acknowledge the importance of peace for Europe and the world as well as the importance of universal international law and constitutional democracy. The first attempt after 1918 to give shape and form to these values in the world failed. A second attempt was initiated after 1945 with the establishment of the United Nations and the adoption of the Universal Declaration of Human Rights. In Europe initially only the Western half benefitted from this. After the end of the Cold War these fundamental values seemed to prevail. Today, however, they are evidently under pressure almost everywhere. The centennial of the end of WW I and of the efforts to establish a framework of peace after 1918 is the appropriate time to set an unmistakable example for human rights and freedom of speech as well as for rule of law and respect for International Law.

Markus Meckel, 1918-2018: A Manifesto



PROGRAM:

As far as the resistance, there was absolute equality, they locked the women up just like the men and they both went to the gallows. And equality in research? I was successful, but I had to be better than some of the men who were working in the same capacity as me... The salary for the same position was the same, but the facilities were different. And they always gave women a little bit more work. I didn't feel any discrimination, only that I had to be better.

Pavla Frýdlová, Excerpt from Oral History Research of Women in Czechoslovakia and Czechia

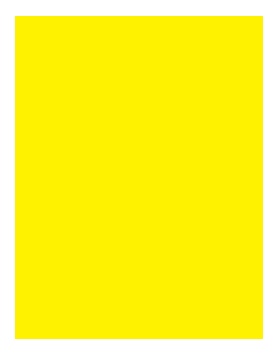
SHIFT

**(Czech Republic/Lithuania)
Concept: Měrenka Čechová**

Shift, motion, a change in the way of thinking, an object, a body. We look at history from various points of view. We are looked at. As subjects. As objects. We talk about the experiences of dozens of women within the past hundred years. Their thoughts, experiences, lives were recorded for the project Women's Memory as part of oral history. They were recorded on tape and archived. We go through lives according to a key we have chosen, having a need to bear subjective witness to the women's status as related to work. We gratefully base our piece on tedious work done by oral historian/herstoryer Pavla Frýdlová. We map women's working lives from the beginning of independent Czechoslovakia in 1918 until today. What connects, emancipates, individualises, liberates, ties, dis-turbs, stultifies and relativises us? We look for the reflection of the present in the past. Can we find parallels with specific Czech experiences or with the experiences of other post-communist countries? We look back to see how much our of practice is unique.

We pursue the ordinariness of woman's destiny. We listen to everydayness, heroic commonness, which we must survive each day, in which a woman is not a symbol of beauty and luxury, but of admiration.

The plurality of common and ordinary voices is represented by three subjects/objects locked in huge moving entities, accompanied, through loudspeakers, by dozens of petty stories – simple yet strong – about the possibilities, necessities, and opportunities of woman's work.





This dance and acoustic installation for three dancers is placed in contrast with the perfection of art objects in gallery collections, exhibited to show off.

Concept: Miřenka Čechová

Choreography and performances: Markéta Vacovská,
Agnija Šeiko, Miřenka Čechová / Gintarė Marija Ščavinskaitė

Music and sound concept: Martin Tvrdý

Dramaturgy: Barbora Baronová

Scenography: Jan Tomšů and Vendula Bělochová

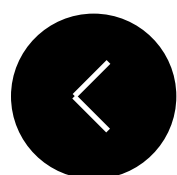
Production: Jakub Urban

MIŘENKA ČECHOVÁ

Miřenka Čechová is currently one of the most distinctive representatives of dance and physical theatre in the Czech Republic and abroad.

After she graduated at the Dance Conservatory in Prague in classical ballet, in parallel she was graduated from DAMU (alternative theatre) and HAMU (non-verbal theatre), where she received the PhD degree in directing of physical and mimic theatre. She received the prestigious Fullbright Scholarship for research and teaching activities at American University in Washington, DC.

She has performed in more than 18 productions and many of them, mostly authorial performances, have received significant foreign awards, such as S/He is Nancy Joe (The Best of Contemporary Dance 2012 by Washington Post, Herald Angel Award at the Fringe Festival in Edinburgh), The Voice of Anne Frank (Best of Overseas Production at International Arts Festival in South Africa, Outstanding Performance Award at the Fringe Festival in Prague, Best of Fringe at Fringe Festival in Amsterdam), Antiwords (Theatre Newspaper Award, Next Wave Festival Award, Skupa's Plzeň Award), and many others. As a director and choreographer, she has created more than ten productions often made in foreign co-productions, such as Prawns á la Indigo (supported by the residence at Brollin Schlos in Germany), FAiTH (supported by the residence at Atlas Performing Art Center in Washington, DC), The Opening (produced by New Music Theater in Washington, DC), and the most recent Lessons of Touch together with Jiří Bartovanec, Vivisectic (at Center for Performance Research in Brooklyn and at Gibney Dance, New York). She has recently directed the opera production of Opera and the French Revolution as she was approached by the American baroque orchestra Opera Lafayette and it has been staged in Rose Theatre Lincoln Center in New York and in Lisner Auditorium in Washington, DC. She is the co-founder of two theatre companies Spitfire Company, Tantehorse and the international festival of Zero Point.





MARKÉTA VACOVSKÁ

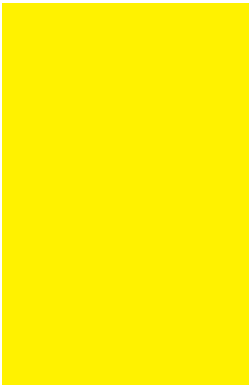
Markéta is a Czech performer and choreographer. She is a graduate of the Academy of Performing Arts in Prague (HAMU) in non-verbal theatre. For the past ten years, she has worked intensively with the physical theatre group Spitfire Company. For the project One Step Before the Fall, she won the Czech Dance Platform's Dancer of the Year (2013) award and Divadelní noviny's Prize for Choreography and Dance. European dance platform Aerowaves included the performance in their TOP20 of 2014. Her work deals with extreme physical and emotional experience and examines the limits of physicality. She believes in improvisation and that work carried out over a long time brings a new level of concentration and being. Currently she is a choreographer and dancer in the PADI DAPI Fish dance company. Gintarė was awarded as the best dancer in Lithuania of the year 2017 for her first choreographic work, dance performance Aside. She danced choreographies by Samuel Mathieu, Pia Holden, Anne Ekenes, Paul Hess, Agnija Šeiko and others. She had toured and performed in different countries like Norway, USA and more.

AGNIJA ŠEIKO

Agnija is a choreographer. She received a BA in choreography and an MA in theatre studies from Klaipėda University (Lithuania). She went on to study in the Netherlands and in 2005 completed her studies in choreography at Codarts (formerly the Rotterdam Dance Academy). Following graduation, she led the artist's group Fish Eye. Today, she is artistic director and choreographer of the dance company Paid Dapi Fish, based in Klaipėda. She also serves as partner organisation coordinator for the Nordic-Baltic dance network Kedja, coordinates the International Festival of Contemporary Art Platforma and teaches in the Department of Choreography at Klaipėda University. Recent projects with Padi Dapi Fish include My Peter Pen, Check to Prussia, Louise in Memel, The Seasons, Dior in Moscow, Klaipėda transit Memel, Rooms. Endless stories, and White Lullaby, which toured internationally and was nominated for the Golden Stage Cross, Lithuania's most prestigious theatre award. Šeiko has also created choreography for musical productions. She has collaborated with the Klaipėda State Musical Theatre and the Domino Theatre, and also worked on independent projects.

GINTARĖ MARIJA ŠČAVINSKAITĖ

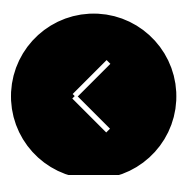
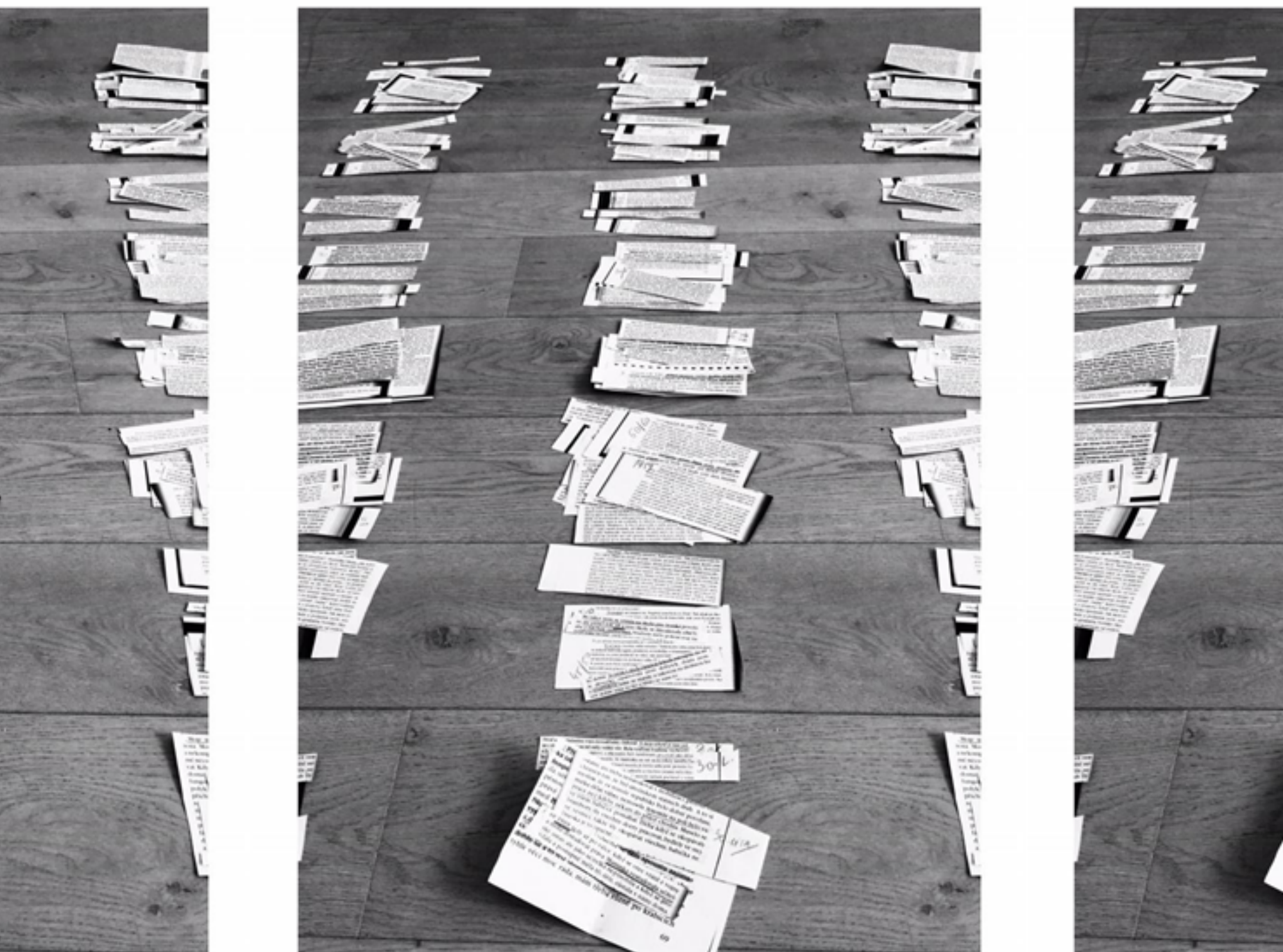
Gintarė Marija graduated Choreography studies in a specialized art school - Siauliai Conservatory (Saulius Sondeckis art school) between 2008 - 2010. She got a Bachelor's Degree in Dance Pedagogy and Choreography at VIKO - University of Applied Sciences, Vilnius (Lithuania) in 2013, and from then on worked for Dance theatre Aura until 2017.



MARTIN TVRDÝ

Martin is a producer of minimalist electronica and is also well known for his solo projects as the rapper Bonus. He has received numerous prizes for his work, including the Apollo and Angel awards. In recent years, he has focused on scenic music and sound design for film, theatre and virtual reality.

In addition to Tantehorse, he collaborates with Spitfire Company, the National Theatre, Czech Radio, Theatre Vosto5 and many others. Together with Mary C, he founded the educational platform Kreaton and led a number of musical workshops. He is the author of the concept Hrací stůl (Play table), which introduces electronic music making to children and lay people. Currently, he is involved with running the platform Zvuk (Sound), which supports education, creative dialogue and the realisation of projects in the fields of electronic music and sound art. In his other life, he works as a graphic designer in the Carton Clan collective.



What profit hath a man of all his labour which he taketh under the sun?

One generation passeth away, and another generation cometh: but the earth abideth for ever.

The sun also ariseth, and the sun goeth down, and hasteth to his place where he arose.

The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits.

All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again.

All things are full of labour; man cannot utter it: the eye is not satisfied with seeing, nor the ear filled with hearing.

The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun.

Is there any thing whereof it may be said, See, this is new? it hath been already of old time, which was before us.

The Book of Kohelet 1:3-1:10

To every thing there is a season, and a time to every purpose under the heavens:

A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; A time to kill, and a time to heal; a time to break down, and a time to build up;

A time to weep, and a time to laugh; a time to mourn, and a time to dance;

A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing;

A time to get, and a time to lose; a time to keep, and a time to cast away;

A time to rend, and a time to sew; a time to keep silence, and a time to speak;

A time to love, and a time to hate; a time of war, and a time of peace.

The Book of Kohelet 3:1-3:8

TODAY, EVERYTHING

(Poland)

Company: Dada von Bzdülów Theatre

“To everything there is a season, and a time for every purpose under the heavens. A time to weep and a time to laugh; a time to mourn and a time to dance.” In our latest performance titled Today, Everything, we drew our inspiration from a part of the Bible's Old Testament, called the Book of Kohelet (Ecclesiastes). This ancient text describes the author's process of finding the meaning of one's own existence. By describing his research and the conclusions he manages to arrive at, the author gives a testimony of his perception of the world as ever-changing, where no resolution can be final, and yet, he seems to hold an opinion that the very act of searching can be ‘the’ final answer in itself.

As a continuation of that thought, during our work on Today, Everything, we tried to explore the mode of making constant attempts and efforts. Accordingly, arriving at some solutions as a group or as individuals, as well as finding agreement or disagreement among us, formed the very subject matter of our exploration. We find it relevant to also use that theme here, in the context of Too Soon, Too Late at BOZAR in May 2018. Considering the socio-political situation after WWI, the birth of the avant-garde movement, and finally the event itself, a setting is formed where an effort and attempt to define a new set of common rules, and a collective search to find answers can take place. Our participation in the event at BOZAR thus draws in part on the stage performance Today, Everything, specially adapted here to the public space.

Performance created within the programme “Choreographic Call 2017” of the Polish Institute of Music and Dance (IMiT).

Choreography: Jakub Truszkowski

Choreographic cooperation: Katarzyna Chmielewska

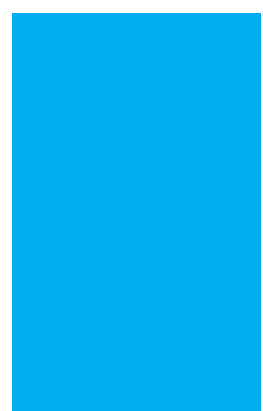
Concept: Leszek Bzdyl


Performed by: Katarzyna Chmielewska, Anna Steller,

Katarzyna Ustowska, Leszek Bzdyl, Piotr Stanek, Jakub Truszkowski

JAKUB TRUSZKOWSKI

Jakub began his dance training in 1987 at the State Ballet School in Gdansk where he obtained his degree in 1996. Between 1994 and 1996, he performed as a student in several classical pieces at the Opera House in Gdansk. In 1996 he was admitted to Anne Teresa De Keersmaeker's contemporary dance school P.A.R.T.S. In 2007 he joined the company Les Ballets C de la B, dancing in Import Export and Ashes. Between 2013–2015 he was a programme coordinator at P.A.R.T.S.

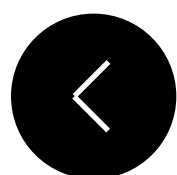




Currently he is a guest teacher at P.A.R.T.S. as well as in several other places including De Theaterschool (Amsterdam), The Folkwang University of the Arts (Essen), Springboard (Montreal) and Rosas dance company. As rehearsal director, he has staged Rosas repertory at P.A.R.T.S., Opera de Lyon, Opera de Paris, Gothenburg Opera and Companhia Nacional de Bailado of Portugal. His personal creations include: Solo For The Projector, Bodyscapes, Walking Duet, Memory Reset, White Noise, and Dzisiaj Wszystko. He is a co-founder and a performer at The House of Bertha dance collective in Brussels.

KATARZYNA CHMIELEWSKA

Katarzyna graduated from the National Ballet School in Gdańsk (1984-1993), studied at P.A.R.T.S in Brussels (1996-1997) and in 1993-1994 danced with the Ballet Group of the Baltic State Opera House in Gdańsk and Gdańsk Dance Theatre (1994-1995). Since 1992, together with Leszek Bzdyl, she has run the Dada von Bzdülów Theatre. As part of her artistic career in the theatre, she has run workshops of contemporary dance technique and improvisation, including Dada Hub at the Bay of Art in Sopot (annual choreographic summer workshop), and has made original choreographies. Katarzyna has co-created and appeared in most dada productions, including Magnolia (2003); Several Witty Observations (2004), produced within Trans Dance Europe Network and shown at LaMaMa in New York (2006/07) and in India (2007); Factor T (2008), coproduced with Dance Advance, Philadelphia & Art Station Foundation, Poznań; Red Grass (2009); Caffè Latte (2009); Le Sacre (2010); Invisible Duets (2012), shown in South Korea (2012) and China (2012); Play it, so 17 dances about something (2013); INTRO (2015), shown in New York's Rehearsal for Truth Festival in Sept 2017; and Today, Everything (premiere 2017). She has been a regular contributor to the performances of other choreographers including Roberto Oliván, Malgven Gerbes and David Brandstätter, and has also created scenic movement for dramatic theatres.



EUROPE MEETS POLISH BEETS, 2018

(Poland)

Author: Monika Drożyńska

Twenty-five kilograms of beets will fly with the artist from the Rybitwy Market in Krakow to Brussels as checked baggage. She will take a popular charter flight, the kind often used by economic emigrants from Poland. Then these Polish beets will be pickled in a world famous art gallery. The beet sour they yield will be used as a fabric dye, which the artist will use to pickle the symbol of the European Union on cloth. The resulting flags will decorate the main entrance to the gallery.


As we read in the PWN Dictionary of the Polish Language, apart from denoting the root vegetable, the word “beet” is a derogatory term for a country bumpkin or a person who behaves without manners. As such, the term “Polish beets” refers to the origin of the vegetables playing a key role in the project, but is also a condescending term for Polish economic immigrants.

Pickling is an old way of preserving foodstuffs in Poland, practiced to this day; since the early nineteenth century, the Poles have pickled beets on a massive scale. They have been pickled in every sort of home, whether manor or cottage. Pickling beets remains popular today, and is an accessible option for every household.

Beet sour is the basis of borscht, a popular Polish soup. As we read in Lucyna Ćwierczakiewiczowa's 365 Lunches for 5 złoty (Warsaw 1897): *“The quality of the borscht chiefly depends on the fresh beet sour. (...) Take a certain quantity of beetroots, rinse and peel them carefully, cut the larger ones in half, place them in a churn or a big clay pot and pour in boiled, cooled, soft water. Leave this in a warm place, such as by the stove in the kitchen, and in no more than four days your borscht will be ready to serve.”*

This soup has remarkable restorative properties. It is very healthy, packed with vitamins C and B1 and many macro- and micronutrients. It is recommended for treating anaemia, constipation, and high blood pressure, and it helps the liver and kidneys function smoothly. It cleanses and de-acidifies the body. It suits every budget, and is affordable and easy to make, a natural probiotic and a cure for many ailments.





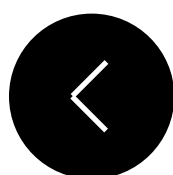
These flags are a symbol of growing economic disparities. We are witnessing a major growth in the economy, but the main beneficiaries of it, unfairly enough, are those at the top. Food has long been political, and major shareholders have traded everything to such an extent that they have even stolen the language we use to describe it. What is natural has become exclusive, and what is processed is readily available.

MONIKA DROŻYŃSKA

Monika lives and works in Krakow (Poland). She is a visual artist, embroiderer, and activist. She has founded the Hands of Gold embroidery school for men and women. She is a member of the Hands of Gold collective.

www.monika.drozynska.pl

REMEMBER – PICKLING VEGETABLES AND SLEEPING ARE THE BEST FORMS OF PROTEST IN TIMES OF POST-POVERTY.



TWO STEPS FORWARD, ONE STEP BACK

(Slovakia/Belgium)

Company: Memoryhouse Productions

Stanislav Dobák (Slovakia/Belgium) & Jamie Lee (Australia/Belgium)

This video installation work explores elements of the past, present and future through film. In this short piece we witness the ongoing story of a man trying to stay constructively in the present while carrying traces of past generations and trying to keep up with the momentum of a fast-paced life. The film is a self-portrait and reflection of a male individual born in the communist era, in the third generation from 1918, currently living in an EU with open borders, while very much remembering and reflecting on his roots and traditions from his homeland, Slovakia. But where is this new generation of individuals heading? Let's keep in mind the constant seeking of personal identity and pride and the taking for granted of things that were extremely socio-politically abstract only a few decades ago. We quickly forget the pain, suffering and dreams of our great-grandparents.

Sometimes idiosyncratic and quirky, and at others, seeming to be a typical by-product of the Czechoslovak uprising, this film is a metaphor for the constantly searching man who experiences a continuous loss. Through this film, we question this creative concept in a blend of performance, media and digital postproduction.

MEMORYHOUSE PRODUCTIONS

Memoryhouse Productions is an interdisciplinary collective that creates performance, installation, film and photography for theatre, gallery and site specific spaces. We are both freelance dancers and dance makers based in Brussels, Belgium. We use movement to generate a fusion of works in exploring other media. Our interest in other media is what sparked the initial idea of collaboration. We are passionate about storytelling without words and through the body, investigating the uses of energy, emotion and physicality. Combining multiple art forms allows for the production of versatile creations, which encourages a cross-pollination of audiences.

In 2013-2014 we produced Dreams, a series of dance films and photography, in which we choreographed, directed, filmed, and edited every aspect of the series. The series was created in Belgium and Slovakia, co-produced by Charleroi Danses, the Slovak Ministry of Arts and the Slovak Ministry of Culture. Dreams' films have been presented at festivals such as Danseur festival (BE), Kiosk Festival Zilina (SK), Cinedans festival (NL) and Festival International de Video Danse de Bourgogne (FR). An extension of Dreams is the installation performance Labyrinth, which was performed in the basement of an abandoned power plant as part of the exhibition's Slovak premiere in 2015.



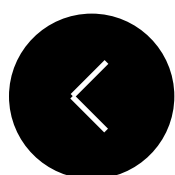


During this period, inspired by fantasy and imagination, we were commissioned to create *Castle in the Air*, a performance work for the Passerelle Company in Kortrijk, Belgium, which toured in 2015-2016. We have collaborated on numerous dance films such as *Lapsus* with Iris Bouche and *Errorigiudiziari* Italy. For our dance film *Mind's eye*, Jamie was chosen to be featured in *Women Cinemakers 2017*, celebrating female filmmakers worldwide. This year we premiered *Disease* which is a realtime interdisciplinary, interactive dance and technology performance with guest artist Ofer Smilansky.

www.memoryhouseproductions.com

Through the chemistry of sound he seems to have divined the most subtle vibrations that science is revealing, and his inspiration has carried him to heights which were hitherto unknown in Music. By uniting the seven notes of the Occidental scale with the five notes of the Oriental scale he has formed an Absolute Harmony the effect of which is to rise every conception from its hemispheric to a spheric value.

Kuen Lun: The Book of Life of Nikolai Obukhov



SOUNDSCAPE

(Hungary)

Author: Zsolt Sőrés

SOUNDSCAPE is a performative and improvisational sound composition, creating an overall atmosphere for a complete performative installation. With the use of unstable acoustic systems and continuous sound layers, Zsolt Sőrés confronts the listener with an evolving sense of time and duration that transcends questions of music to focus on the idea of shape, and the potential of sound representation as stream of consciousness.

ZSOLT SŐRÉS

Zsolt is an improvisational, electroacoustic, experimental noise musician and composer, sound artist, sound ecologist and curator. Current projects: collaboration with the krautrock band Faust (w/ Jean-Hervé Péron Art-Errorist, Werner “Zappi” Diermaier); Inconsolable Ghost (w/ Hilary Jeffery, Gideon Kiers and others); duo with Alan (Anla) Couris (ex-Reynols); I Belong to the Band (w/ Adam Bohman, Oli Mayne, Jean-Michel Van Schouwburg); trio with Christian Kobi and Richard Scott; Electro-Acoustic Ensemble Sonic Mountain (w/ Christian Kobi, Klaus Filip, Franz Hautzinger, Tomas Korber, Hans Koch, Thomas Peter, Taku Sugimoto); and collaboration with electronic music composer Marcel Zaes, among others. In the past 25 years, he has performed live in various festivals and sound art events in Europe, the USA and Canada. In 2012, he was the Hungarian curator of the Sound Exchange – Experimental Music Cultures in Central and Eastern Europe project, while in 2014 Sőrés curated the first collective international sound installation exhibition in Hungary called On the Edge of Perceptibility – Sound Art at Kunsthalle, Budapest.



THE HAMMER WITHOUT A MASTER

(Romania/Norway)

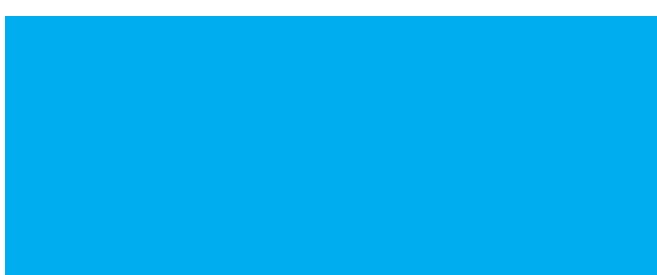
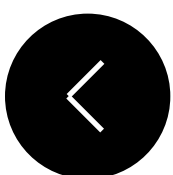
**Authors: Brynjar Åbel Bandlien (Norway)
and Florin Flueraș (Romania)**


In November 1965 the performance “The Hammer without a Master” by the Romanian avant-garde choreographer Stere Popescu was presented for the first time at Théâtre des Champs Élysées during the International Dance Festival in Paris. The implications of the choreography with the socio-political context of the 1960s generated powerful controversy and harsh criticism in the Parisian chronicles of the time.

Fifty years later, Florin Flueraș and Brynjar Åbel Bandlien take the original work up again, and give birth to the re-enactment of “The Hammer without a Master” which brings together past intentions and present day understanding of art, society and human condition.

“The Hammer without a Master” was too modern then and it is too contemporary now”. “The Hammer without a Master” is The Romanian Dance History.

“This modern dance performance is about the need of creating great values in the past. About how we can transform something scandalous at that time, in something tamed and “valuable”, while possibly disregarding equivalent attitudes and works in the present. Sanda Agalides, the former wife of Stere Popescu, said that this remake was done “in the spirit of Stere” by managing to scandalize a good part of Romanian dance community who expected a formal and reverential re-enactment of the piece. In a way this is a modern gesture towards a modern work. A re-enactment of the performativity of the Hammer, not of its content”, testifies Florin Flueraș.





Florin Flueraş and Brynjar Åbel Bandlien first re-enacted The Hammer Without a Master in 2009, as part of the programme What to Affirm, What to Perform/Charting the Invisible History and successfully reproduced it in 2015, in the Time Dance Connection. Bucharest in Action, a CNDB project.

What to Affirm, What to Perform/Charting the Invisible History is a significant programme that took two years to complete, organised by Tanzquartier Wien and the National Centre for Dance Bucharest (CNDB), the Centre for Drama Art Zagreb and Maska Magazine – Ljubljana, in cooperation with Allianz Kulturstiftung. The programme was born out of the need to retrieve and understand the choreographic and performative history of geographical spaces such as Romania, Austria, Croatia and Slovenia, which are going through the intense and difficult labour of retrieving the “invisible” history “hidden” in archives and in public, but, most of all, in private libraries, and in the subjective memories of the few existing witnesses.

FLORIN FLUERAŞ

In his recent works, Unexperiences, States of Space and Collapse Yoga, Florin uses performative practices that affect the implicit attitudes and emotions of formalised art events, operating on the automatisms of having an experience. More than presenting something to the aesthetic capacities of an audience, he is interested in how affecting those capacities becomes the work. He is also interested in the “artworlds” in which his work appears. Artworlds are small scale art worlds – complex compositions of people, concepts, processes, capacities, frames. They can be presented as events, products, performances, concepts, practices, and processes. They can take different forms in different contexts and still maintain the internal chaotic coherence of a world. Black Hyperbox, Unsorcery, Artworlds, Postspectacle, and Clinic Artworld are some of the “artworks as artworlds” Florin has developed and presented in recent years.

<http://www.fflueras.ro>

BRYNJAR ÅBEL BANDLIEN

Brynjar trained in ballet in his native Norway (1991-93) and at the Hamburg Ballet (1993-95.) After his graduation, Bandlien worked for three years as a dancer the Dutch company NDT2 in The Hague, Netherlands, with which he toured Europe, the USA and South Africa. In 1998, he started to work as a freelance dancer and choreographer in Scandinavia, across Europe and in the USA. Bandlien has worked with artists such as Manuel Pelmus, Jennifer Lacey, Phillip Gehmacher, Vera Mantero, Raimund Hoghe, Florin Flueraş, Heather Kravas and Antonija Livingstone. In the period 2004-2010, Bandlien had his base in Bucharest, Romania and took part in the development of the National Dance Centre Bucharest (CNDB). Bandlien is currently doing a PhD as a research fellow in the Department of Dance at Oslo National Academy of the Arts. Since 2010 he has been based between Oslo and Berlin.

*This afternoon was the colour of water falling through sunlight;
The trees glittered with the tumbling of leaves;
The sidewalks shone like alleys of dropped maple leaves,
And the houses ran along them laughing out of square, open windows.
Under a tree in the park,
Two little boys, lying flat on their faces,
Were carefully gathering red berries
To put in a pasteboard box.
Some day there will be no war,
Then I shall take out this afternoon
And turn it in my fingers,
And remark the sweet taste of it upon my palate,
And note the crisp variety of its flights of leaves.
Today I can only gather it
And put it into my lunch-box,
For I have time for nothing
But the endeavour to balance myself
Upon a broken world.*

Amy Lowell: September, 1918



A WOMAN IN ANY CENTURY

(Austria)

Author: Aldina Michelle Topcagic

A woman characterised by the intensive experiences of war and filled with hope for a better life and a better future. With the material of earth and paints in black, brown and grey colours, she illustrates the reality of the 1918 period, but also the reality of today's unstable life, where racism and the battle for power are still huge issues in Europe and world-wide.

Using her voice as a tool, she repeats single words and sentences from Amy Lowell's poem "September, 1918". This reflects humanity's innermost desire for liberty, human rights, respect and peace.

ALDINA MICHELLE TOPCAGIC

Aldina is a contemporary dance artist, choreographer, producer and the founder of Art Alive. Born in Bosnia and Herzegovina, she has been based in Austria since 2007, when she relocated to study at the Karl-Franzens University in Graz. She has trained under international choreographers including Isael Cruz Mata Rojas, Liz King, and Robert Pool. From 2004 until 2007, she toured internationally as a company member and soloist with the company of Dijana Jajcevic, which received the World Award in Modern Ballet. In the 2011/2012 season, she performed at the opera house in Graz and the Schauspielhaus. As a freelance artist, Aldina has danced with international choreographers in Bosnia and Herzegovina, Croatia, Slovenia, Austria, Germany, France, Finland, Belgium and Cuba. In 2016/2017, she was part of the production La Rondine under the direction of Rolando Villazon at the Opera Graz. Her performance Timeless in Space premiered in March 2016 at the Universalmuseum Joanneum Kunsthaus Graz and is currently touring internationally to venues including the Royal Museum of Fine Arts of Belgium, Artlemon Galerie Berlin, Musiikkitalo - Helsinki Music Center, and Fabrica de Arte Cubano in Havana, Cuba.

She has created and produced the following international dance productions: Timeless in Space, Zeitlos, Voice of the Silence, Crossing Arts, Inroots, Living Sculpture and Transition. Through the interaction of spirituality and physicality, her multi-disciplinary work is marked by profundity and a focus on personality. In 2017/2018 she is performing at the Opera Graz in the production Ragtime. In May 2017 she was named Artist of the Month by the Österreichisches Kulturforum Brüssel in Belgium.

www.artalive.at



Has Expressionism fulfilled our expectations of such
an art, which should be a measure of our most vital
concerns?

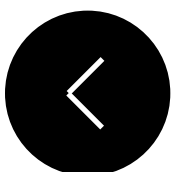
No! No! No!

Have the Expressionists fulfilled our expectations of an
art that burns the essence of life into our flesh?

No! No! No!

DADA!

Tristan Tzara: DADA Manifesto



THE FALL

(Belgium)

Company: Ballets Confidentiels

An elegant and fragile performance where bodies fall ad infinitum along the words of the Dada Manifesto, The Fall is an expression of our faith in the cycle of life, rising and falling, in present and future, without reason, in a state of permanent hope for what will come, regardless of the absurdity of the present. Ballets Confidentiels, founded in 2012 by Johanne Saunier and Ine Claes in Brussels, places dance where it is not expected to happen and triggers surprise and curiosity in the most casual manner.

INE CLAES

Ine is a choreographer/vocalist and received her training at the Amsterdamse Hogeschool voor de Kunsten. Ine explores the relationships between movement, voice, visual arts, and public space. She has collaborated as a dancer/choreographer/singer with visual artists Jacques Urbanska, Thomas Israel, Liesbeth Marit, Sara Claes and Koen Moerenhout; with Belgian music bands 74 Miles Away and Le Grand Bateau; and on dance projects with JOJI INC, Aloun Marchal, Cie Le Cardage, Sabine Molenaar, Marion Lévy and others. In 2017 began collaborations with Jerzy Bielski and Silbersee and created her first solo work, I choke, you choke, let's all choke together.

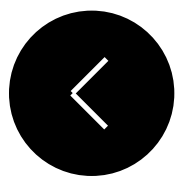
JOHANNE SAUNIER

Johanne is dancer/choreographer and has danced for more than 12 years for the Belgian leading lady of contemporary dance, Anne Teresa De Keersmaeker. In 1998, she started JOJI INC with Jim Clayburgh, one of the founders of the famous New York-based The Wooster Group. Together, they created many performances that were shown, praised and honoured in many countries. Johanne has also collaborated with an extensive list of artists and producers, such as Guy Cassiers, George Aperghis, Ictus Ensemble, Luc Bondy, opera singer Nathalie Dessay and others.

www.balletsconfidentiels.com

It will be our wish and purpose that the processes of peace, when they are begun, shall be absolutely open and that they shall involve and permit henceforth no secret understandings of any kind. The day of conquest and aggrandisement is gone by; so is also the day of secret covenants entered into in the interest of particular governments and likely at some unlooked for moment to upset the peace of the world. It is this happy fact, now clear to the view of every public man whose thoughts do not still linger in an age that is dead and gone, which makes it possible for every nation whose purposes are consistent with justice and the peace of the world to avow now or at any other time the objects it has in view.

President Woodrow Wilson's Fourteen Points



MAIN ORGANIZERS:

CZECH CENTRE BRUSSELS

The Czech Centre Brussels is a cultural institute of the Czech Republic based in Brussels. Our aim is to actively promote Czech culture in Belgium and foster ties between the Czech and Belgian cultural scenes. In order to reach a wider audience, the Czech Centre collaborates with Belgian institutions such as cinemas, concert halls and galleries and is always happy to start new partnerships. Our programme covers film screenings, plays, concerts, exhibitions, conferences, dance, and more.

<http://brussels.czechcentres.cz/>

ARTS AND THEATRE INSTITUTE, CZECH REPUBLIC

The Arts and Theatre Institute (ATI) is a state-funded organisation founded by the Ministry of Culture of the Czech Republic. The mission of the Arts and Theatre Institute is to provide the Czech and international public with a comprehensive range of services in the field of theatre and individual services connected to other branches of the arts (music, literature, dance and visual arts). The ATI collects objects and works relating to the theatre, processes and provides access to them, pursues research, initiates and participates in international projects, and publishes scholarly work.

The International Cooperation Department of the Arts and Theatre Institute realises the programme Promotion of Czech Theatre Abroad. The main goals of the programme are to promote Czech culture, mainly theatre/performing arts, abroad and to convey information about foreign theatre in the Czech Republic. The ICD prepares concepts, dramaturgy and production background for international and local projects, festivals, exhibitions, seminars and conferences and it also organises such activities. It cooperates with many Czech and foreign theatre and art organisations, institutions, and universities. It actively participates in international networks and international non-governmental theatre organisations. It provides contacts and information about Czech theatre abroad and about foreign theatre at home. It prepares publications and information materials about Czech theatre for international experts and audiences and participates in the publishing activities of the ATI.

www.idu.cz

www.performczech.cz

BOZAR, CENTRE FOR FINE ARTS, BRUSSELS

As Belgium's oldest and largest arts centre, the Centre for Fine Arts aims to be a model for the European cultural centre of the 21st century. An all-embracing umbrella project, BOZAR combines the operations of a dynamic concert and exhibition venue with a multidisciplinary supporting role. Starting from that core artistic mission, BOZAR aims to develop into a stimulating forum for sociocultural developments. Under the BOZAR label, some 1,200 cultural activities take place every year, including 20 exhibitions, 300 concerts, film screenings, theatrical performances, literary evenings, debates, lectures, guided tours, and educational activities. With a permanent staff of 340 and more than 200 artistic partners every year, BOZAR is the driving force behind international artistic projects that strengthen the bonds between regions within and beyond Europe.

www.bozar.be

PARTNERS:

POLISH INSTITUTE, BRUSSELS

The Polish Institute in Brussels aims to promote Polish culture in its broadest sense in the country of Belgium; literature and theatre, performance and dance, music, visual arts and film, history and tradition, museums and monuments, academics and humanities – are all on the menu. The activities of the Institute aim to inform people about Polish culture, encourage cultural exchange between Belgium and Poland, and present the best Poland has to offer to the Belgian public. By showcasing Polish culture in Brussels – the capital of Belgium and the European Union – the Institute engages in a dialogue within current multicultural contexts. It operates in frequent collaboration with, among other local institutions, our international partners in the framework of the European Union National Institutes for Culture – EUNIC Brussels.

www.polishculture.org

ZBIGNIEW RASZEWSKI THEATRE INSTITUTE, POLAND

The Zbigniew Raszewski Theatre Institute deals with the documentation, promotion and animation of Polish theatrical life. It supports educational projects and research and acts as a publisher. The Institute manages the largest archive of theatre-related documents in Poland, maintains a library, houses the specialist bookshop PROSPERO, and runs a theatre studio where presentations are open to the public. The Institute manages a portal devoted to Polish theatre (e-teatr.pl) and the site “Encyclopedia of the Polish theatre” (encyklopediateatru.pl).

The Institute's programmes and competitions aim at initiating activities within theatre pedagogy, supporting the staging of both Polish contemporary art and classic works of Polish literature, and disseminating the idea of public theatre, as well as developing practices at the intersection of theatre and other fields, such as theatre photography, choreography in dramatic theatre, radio dramas, and other projects created by visual and new media artists.

<http://en.instytut-teatralny.pl/>

THEATRE INSTITUTE, SLOVAKIA

The Theatre Institute (1961) is a modern European institution under the Ministry of Culture of the Slovak Republic and its mission is to provide the Slovak and international public with complete information services regarding theatre. The priority of the Theatre Institute is its scientific and research activity, consisting of research into Slovak drama from the establishment of the first permanent professional stage in 1920 until today; it also takes part in other research projects, co-operates with partner institutions in various research activities concerning theatre culture in Slovakia and abroad and takes part in organising scientific symposia, seminars, colloquia and other events to present its research activity.

The Theatre Institute also monitors, examines and assesses Slovak dramatic productions. Another of its priorities is documentation activity: it systematically collects, edits, preserves materials and exhibits its collections. Another important function performed by the Theatre Institute is informational and promotional activity and systematic informing of the public about its own activities and other events taking place in Slovakia or abroad. It also provides information regarding Slovak theatre and theatre in other countries and prepares various statistics on theatre, as well as analyses of cultural policies. The Theatre Institute performs activities which lead to the organisation of cultural and educational events, independently or in collaboration, using for this purpose its own multimedia space, The Studio 12. It also organises the Nová drama/New Drama Festival, the Drama competition for the best Slovak play and the competition Dramatically Young for young playwrights up to 18 years of age.

www.theatre.sk

BALASSI INSTITUTE, CULTURAL SERVICE OF THE EMBASSY OF HUNGARY IN BRUSSELS

The Balassi Institute is the Cultural Service of the Hungarian Embassy in Brussels. Their goal is to promote and support Hungary's cultural heritage through the development of cultural diplomatic relations with partner nations, the encouragement of international cooperation in culture and science, and the introduction of Hungary's vibrant culture and society to foreign audiences by means of various cultural programmes.

www.hungarianculture.be

HUNGARIAN THEATRE MUSEUM AND INSTITUTE, HUNGARY

The Hungarian Theatre Museum and Institute is a public institution specialising in documenting all aspects of Hungarian theatre life and promoting research into Hungarian theatre history in the context of regional (Central European) and European theatre. Our exhibition venue, the Gizi Bajor Actors' Museum offers a permanent exhibition on Hungarian theatre history and a number of temporary exhibits on various aspects of Hungarian and international theatre. To theatre researchers, the institution offers a specialist library, an online theatre database and 12 individual collections on all aspects of theatre life. Many of our travelling exhibitions are invited abroad and we place high emphasis on international cooperation: joint research projects with our regional partner institutes from Central Europe, the V4 countries (theatre architecture – TACE, PACE.V4 framework programme, symposia on theatre museology, theatre systems and the social role of theatre) and partners from greater Europe (ECLAP – European Collected Library of Artistic Performance, STEP – Project on European Theatre Systems, PQ Prague Quadrennial). Our Puppet Collection and Dance Archive are two of our most complex collections, which also represent a special international value.

<http://oszmi.hu>

LITHUANIAN CULTURE INSTITUTE, VILNIUS

The Lithuanian Culture Institute is a state budgetary institution founded by the Ministry of Culture of the Republic of Lithuania. Its function is to promote Lithuanian culture abroad and to present Lithuania to the world through culture. Until 2014, it was known as the International Cultural Programme Centre. It undertakes the following principal activities:

- organises and coordinates diversified representational Lithuanian cultural programmes abroad;
- implements cooperative bilateral and multilateral exchanges, as well as cultural programmes in Lithuania and abroad;
- works closely with and implements projects of the cultural attaches of the Republic of Lithuania in foreign countries;
- promotes Lithuanian literature abroad: consults and informs foreign publishers and translators on issues concerning Lithuanian literature; organises seminars for translators and publishers; organises presentations and creative sessions for Lithuanian writers abroad; and administers a translation promotion programme;
- organises and administers the cultural events programme at the annual Vilnius Book Fair;
- coordinates Lithuania's participation in the Creative Europe and Citizens for Europe programmes of the European Union;
- prepares and disseminates information about Lithuanian culture, artists and creative works; and
- produces informational publications that promote Lithuania's art and culture

www.lithuanianculture.lt

ROMANIAN CULTURAL INSTITUTE BRUSSELS

The Romanian Cultural Institute (ICR) Brussels is part of the global network of Romanian Cultural Institute with 18 branches worldwide, which together constitute Romania's main means of cultural and public diplomacy. We act as a cultural management platform, as a communication interface with the European institutions and as a centre for information and documentation. RCI Brussels' programmes cover the entire Benelux area, as well as the city of Strasbourg. Our mission is to place the greatest Romanian artists in the most visible and prestigious cultural contexts; to preserve Romanian identity, language and national heritage in Benelux; to stimulate academic cooperation between Romania and Benelux; and to create long-lasting partnerships between Romanian and Benelux cultural institutions. RCI Brussels is a full and active member of two European Union National Institutes for Culture (EUNIC) clusters: EUNIC Brussels and EUNIC Netherlands. RCI Brussels is actively involved in preparing Romania's participation as the guest country of the 27th edition of EUROPALIA INTERNATIONAL ART FESTIVAL, a four-month multidisciplinary programme (October 2019-January 2020) which aims to present the incredible cultural and historical richness and variety of Romania throughout Belgium and in other European countries.

<http://www.icr.ro/cauta/ICR+Bruxelles>

THE NATIONAL CENTRE FOR DANCE, ROMANIA

The National Centre for Dance (CNDB) is the only public cultural institution under the Romanian Ministry of Culture and National Identity that was created to sustain, develop and promote contemporary dance. CNDB's programmes and projects encourage critical perspectives, and research and experimentation in the field of contemporary arts' practice and theory. The Centre supports and promotes programmes and projects that enable the development of an internationally extended platform reactive to dialog, reflection and debate.

www.cndb.ro

AUSTRIAN CULTURAL FORUM, BRUSSELS

The Austrian Cultural Forum Brussels (ÖKF Brussels) operates at the evolving interface between tradition and innovation. Its programming includes avant-garde as well as mainstream work and it supports cultural and scientific exchange across Europe. Within the framework of Austrian foreign cultural policy, it promotes Austria's international reputation as a modern, cosmopolitan nation with a vibrant culture.

The activities of the ÖKF Brussels are as pluralistic and diverse as the cultural creations themselves. The high density of international actors in the EU capital Brussels ensures a diversified cultural life and a highly active cultural policy environment. Accordingly, in addition to bilateral cooperation with Belgian partners, the work of ÖKF Brussels is strongly influenced by cooperation with EU institutions. In addition, the EUNIC cluster in Brussels, to which the ÖKF Brussels belongs, is the focal point and administrative hub of the worldwide EUNIC network.

There is also a lively exchange with the Austrian Federal Liaison Offices in Brussels as well as other institutions from the EU environment.

The ÖKF Brussels prioritises the presentation of Austria as an innovative and creative country with a dynamic and vibrant cultural landscape and the presentation of contemporary forms of expression. Special attention is paid to the promotion of female artists and female cultural workers. The Dialogue of Cultures and Civilisations is also a priority of the ÖKF Brussels.

<https://www.bmeia.gv.at/kf-bruessel/>

INTERNATIONAL VISEGRAD FUND

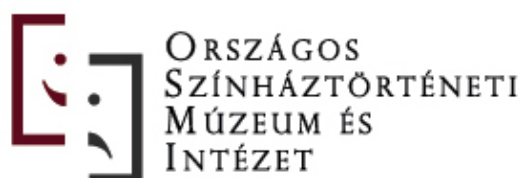
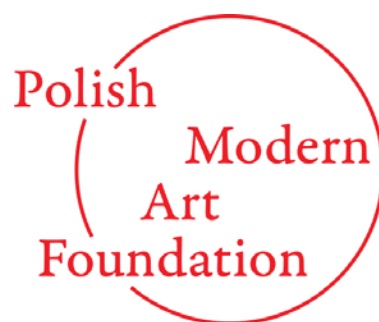
The Fund is an international donor organization, established in 2000 by the governments of the Visegrad Group countries—Czechia, Hungary, Poland and Slovakia to promote regional cooperation in the Visegrad region (V4) as well as between the V4 region and other countries, especially in the Western Balkan and Eastern Partnership regions. The Fund does so by awarding €8 million through grants, scholarships and artist residencies provided annually by equal contributions of all the V4 countries. Other donor countries (Canada, Germany, the Netherlands, South Korea, Sweden, Switzerland, the United States) have provided another €6 million through various grant schemes run by the Fund since 2012.

The project Too Soon Too Late was supported by the International Visegrad Fund.

www.visegradfund.org

LOGOS OF PARTNERS:

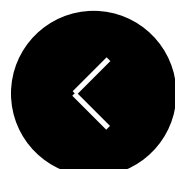




ARTALIVE



TANTEHORSE



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Editor: Martina Pecková Černá

Translation: Becka McFadden

Graphic layout: Kateřina Hončová