

Scenography Expanding 1: On Spectatorship
 February 25 – 27, 2010, New Riga Theatre, Latvia
 Speakers' Biographies

| NAME | BIO |
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| Thea Brejzek | <p>Thea Brejzek is a German theatre scholar and former opera and new music stage director. Currently, she is a professor of scenography at the Zurich University for the Arts (ZHdK) and artistic director of a practice-based Doctorate Program in Scenography in a cooperation between ZHdK and the University of Vienna.</p> <p>Informed by her dual backgrounds as opera director and academic, Thea Brejzek's research addresses questions of virtuality and physicality on the mediated stage, intermediality and practice-based research in scenography.</p> <p>She is a member of OISTAT's History & Theory Commission, the Swiss Society for Semiotics and Cultural Theory, an advisor on the Digital Sparks Media Art Competition, Fraunhofer Institute and Second PhD Supervisor in the arts & sciences PhD Program Z-Node, University of Plymouth UK. Thea lectures and publishes widely.</p> |
| Federica Bueti | <p>Federica Bueti is an independent curator and writer interested in performance art practice, time based or ephemeral and temporary activities. Bueti founded the online magazine PIANOmagazine.org, and less/express, commissioned by the American Academy in Rome and exhibited at The Building, the e-flux space in Berlin, Germany. Bueti contributed to Exibart, a-n Magazine and Flash Art. She worked as exhibition assistant at the Alighiero e Boetti Foundation in Rome, Italy. Since 2008 she regularly collaborates with the Radio Arte Mobile-Rome, a non-profit organization active in the promotion and experimentation on sound. Her curated projects include: Noi che desideriamo senza fine with Liliana Moro, Brandon LaBelle, Florian Hecker, Rome (IT), Playlist-At Least You will see the space in between-videoscreaming, Neoncampobase, Bologna (IT), The Sound Project #1, Al-Ma'mal, Foundation for Contemporary Art, Jerusalem, 2009; The Buffer Zone_special project, less/express, American Academy in Rome (2009); The Road to Contemporary Art, sounds project #0 at the Rome Contemporary Art Fair in 2009; the sound projects by Michael J. Schumacher and Riccardo Benassi presented at the Ravello Festival of Music, Ravello, 2009; and Short Show #1: One Emerging Curator One Emerging Artist-Neon fdv, Milan (2007). Bueti completed her MA in Curating Contemporary Art at the Brera Academy, Milan, in 2007, and in 2009 in the first Gwangju Biennale Curatorial Course, a annual curatorial course with visiting professor Barbara Vanderlinden at the Gwangju Biennale, Gwangju, South Korea. She is currently work on a performance series with the artist Tris Vonna Michell and on a publication about sound and public space edited by errantbodies</p> |
| Abigail Donovan | <p>Currently teaching at the University of Delaware, by the end of 2009 artist Abby Donovan will have realized three separate mobile performance/projection projects connecting Oregon, Houston, Brooklyn, and Miami; Delaware and Finland; and s'Hertogenbosch, The Netherlands with Austin, Los Angeles, San Francisco, and Philadelphia.</p> <p>A recent recipient of a Cultural Grant from The Netherland-America Foundation, Donovan's work has appeared in venues across the US, Europe, and South Africa. In 2010 she will be a visiting artist at Kyung Hee University in Seoul, Korea.</p> |
| Floriane Gaber | <p>Floriane Gaber got a Master in theater at the Institute of Theater Studies and a Litterature PHD at Paris III, where she taught and created the CRAR (Research Center on Street Arts, 1992-1998). She has collaborated, for over 20 years, with several publications for which she writes regularly, on street arts (L'Avant-Scene Theatre, Rue de la folie, Scenes urbaines, Stradda, www.fluctuat.net..), circus, theater, contemporary dance and non-Western artistic expressions. She is also the author of two European level studies, on the street art public and on the accompaniment of transnational co-productions. She is the author of Forty Years of Street Arts and How It All Started. Street arts in the context of the '70s.</p> |
| Sozita Goudouna | <p>Sozita Goudouna is the artistic director of Out of the Box Intermedia company and is working as associate editor for the academic journal STP Studies in Theatre and Performance and contributing editor for the contemporary literature department of Routledge publishing company and for other academic journals. Sozita's research interests focus upon interdisciplinarity across the arts and</p> |

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| Sozita Goudouna | upon the temporality of the represented and the disposition of perception. She has contributed to journals and conferences (Documenta, Kassel Tate Modern- Venice Biennale- PSi) on subjects like education, theatre and the visual arts. She has also worked as a director, assistant director and art curator in London, in association with The Place London, The Royal Academy of Dramatic Art and in Athens in association with the Byzantine, the Benaki Museum and other galleries. She holds an MA in Directing at the Royal Academy of Dramatic Art (RADA) and the English Department, Kings College University of London (2000), a BA (Hons) in Philosophy and Theatre Studies from London Metropolitan University (1996-9) and is currently submitting a PhD at Royal Holloway, University of London, entitled "Mediated Breath: the Intersection of Critical Discourses in the Visual Arts and the Theatre" (2002-8). Position: Associate Editor for STP: Studies in Theatre & Performance Journal Affiliation: Royal Holloway University of London |
| Dorita Hannah | Professor Dorita Hannah heads the Spatial Design program at Massey University's College of Creative Arts in Wellington, New Zealand. Architecture & performance form the principle threads that weave through her creative work, teaching and research. Her practice includes scenographic, interior, exhibition and installation design with a specialized architectural consultancy in buildings for the visual & performing arts as well as international performance design projects. She has published on practices that negotiate between art, architecture and performance, including co-editing an anthology on <i>Performance Design</i> (Museum Tusulanum Press, 2008) and the themed issue on <i>Performance/Architecture</i> for the Journal of Architectural Education (JAE, 2008). She has practiced as a designer in New Zealand, Australia, London, Czech Republic, Greece and New York, gaining awards and citations for her creative work, including a UNESCO Laureate in 1999. Hannah is currently vice-Chair for OISTAT's <i>History/Theory Commission</i> and is on the board of directors for Performance Studies International as well as editorial boards for <i>Performance Paradigm</i> , <i>World Stage Design</i> (3-vol publication) and <i>TACE</i> (Theatre Architecture of Central Europe). She is the international commissioner for <i>Theatre Architecture</i> in the 2011 Prague Quadrennial. |
| Gerald Harringer | At the end of 1990 Wolfgang Preisinger and Gerald Harringer founded the office DIE FABRIKANTEN (the fabricants) after having completed their studies at the University of arts in Linz. Without making any difference between applied and free artistic work, Die Fabrikanten work as a communication agency and at the same time carry out cultural projects—demanding to create a social surplus value. The intellectual approaches of Die Fabrikanten come from art, science and economy. Extraordinary perspectives develop thanks to the combination of new links between these fields and they manifest themselves in corporate designs, rooms, situations and communication concepts. |
| Vít Havánek | Vít Havánek is a theoretician and organizer based in Prague. Since 2002 working as a project leader of the initiative for contemporary art tranzit /www.tranzit.org/, since 2007 director of the tranzitdisplay, resource center for contemporary art. He is a team executive of tranzit.org, one of the curatorial teams of upcoming Manifesta 8, Murcia (2010). He has curated and co-curated exhibitions amongst which are: Monument to Transformation, 2007-2010, Centro Monthermoso Vitoria, City Gallery Prague, tranzit workshops Bratislava and other locations, tranzit – Auditorium, Stage Backstage, Frankfurter Kunstverein, 2006, I, series of exhibitions in three acts (Secession Vienna, Futura Prague, tranzit workshops Bratislava, 2006), Definitions of Everyday (Prague Biennale 2, 2005), Lanterna Magika (Paris, 2002), Jiri Kovanda (Brno, 2004), Otto Piene (Prague 2002), action, word, movement, space (Prague, 1999). He is an Associated Editor of jrp ringier art publisher (tranzit series: Kateřina Šeďá, Jan Mančuška, Jiří Kovanda and others), edited and co-edited books Autobiographies, revolver, Secession tranzit, 2006, The Need to Document, 2005, Lanterna Magika, 2002, action, word, movement, space, 1999 and has written for contemporary art magazines (Umělec, Springerin, Flash Art). |

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| Tali Itzhaki | <p>Tali Itzhaki graduated from the College of Art Teachers and the Department of Theatre, Tel Aviv University. She taught theatre design at Tel Aviv University; the College of Art Teachers; the Wizo-Canada College of Design; created the Theatre Design program at the Department of Theatre, University of Haifa, and served as its Head for nine years.</p> <p>She was a Visiting Professor of Theatre for three years at Columbia University, New York, where she co-authored and designed productions such as <i>Neighbors</i> and <i>Xandra</i>. She now teaches at Sapir Academic College. Itzhaki designed sets, costumes and puppets for over 130 shows for all major theatre and dance companies in Israel.</p> <p>She also translated plays from the English, is the General Secretary of the Israeli Association of Stage Designers, designed and curated design exhibitions, among them the five Israeli exhibitions of Stage Design at the Prague Quadrennial between 1991 and 2007 and the major theatre costume exhibition in Jerusalem, 2008, and served as referee in local and international design competitions.</p> <p>She delivered papers on theatre and scenography at professional and academic conferences, among others in Seoul, Jaipur, Maryland, Helsinki and Prague. She was one of the founders of the "Fringe Centre" in Tel Aviv.</p> |
| Ieva Kaulina | <p>Ieva Kaulina, MA graduated from the department of scenography of the Art Academy of Latvia, is the author of many costume and stage designs.</p> <p>She worked among others for the Latvian National Opera (stage design for the opera <i>Werther</i> in 2009, stage and costume design for the opera <i>Demon</i> in 2003), the Latvian National Theatre (Stage design for <i>The unfaithful ones</i> in 2009, stage and costume design for <i>Ivanov</i> in 2006, for <i>Blue</i> in 2004...), the Daile theatre (costume design for <i>The Idiot</i> in 2009, stage and costume design for <i>The Beauty Queen of Leenane</i> in 2007, stage and video design for <i>Peer Gynt is not at home</i> in 2007...).</p> |
| Ketevan Kintsurashvili | <p>Art historian, Ph. D., Professor. Teaches: Modern & Postmodern Art, Art of Scenography.</p> <p>Her diploma and doctoral works are focused on scenography. Author: a text-book on the 20th century art (2005, Tbilisi), monographs on David Kakabadze (2002, St. Petersburg; 2006, Tbilisi), Koka Ignatov (2007, Moscow), Georgi Alexi-Meskhishvili (will be published in 2010), etc. Alumna of research/ educational programs: Soros Foundations (Prague, Budapest), IREX, Fulbright, Oxford Colleges Hospitality Scheme, etc. Presentations at seminars/conferences: Salzburg Global Seminars, Malmo Art Academy, University of Chicago, PQ07, etc. Conducted research work and taught at Mount Holyoke College, Yale University (USA), etc. Expert for Open Society Georgia Foundation.</p> |
| Solvita Krese | <p>Solvita Krese is an art critic and art curator based in Riga. From 2000 she is director of Latvian Center for contemporary arts (LCCA).</p> <p>She has curated a number of exhibitions, recent of them "Survival kit" (2009), "Mobile museum"(2007) about the changing role of museum and art institutions, "Urbanologic"(2007), "Archaeology of reality" about women artists strategies, "Trassepasers. Contemporary art from 80ties" at National Art museum in Riga, "The body in Baltic photography", Berlin (2005), Latvian participation at the 26th Bienal de São Paulo, co-curator of exhibition "Faster than history", Kiasma, Helsinki(2004), international art exhibition "re:public", Riga(2003), one of initiators and co-organizers of two large scale international projects: "republicart"(2003 -2005) transnational research project which explore and promote interventionist and activist practices of public art; "transform" research on political and artistic practices of institutional critique during the years 2005-2008.</p> <p>Her field of research and interest is exploration of transformation of public space and contemporary city, institutional critique and feminism strategies.</p> <p>She is author of many publications in local and international art press, as well as catalogues of exhibitions and anthology of essays about art in public space. She has initiated educational programs focused on interdisciplinary of culture.</p> |

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| Sodja Lotker | Artistic Director of the Prague Quadrennial of Performance Design and Space is currently working on her fourth PQ. Sodja has also worked for the International Department of the Theatre Institute Prague, of which she was the Director in 2006–2008. There, she organized and curated international theatre exchange projects with European, American, Asian and Latin American partners. She also works as a dramaturg for independent theatre projects in Czech, Norway, USA, Brazil etc. She teaches at the Visual Arts Academy in Brno, and has given lectures and presentations at the Prague Theatre Academy, Columbia University, University of New Mexico, TCG Conference, and a number of festivals, symposia and other theatre events. www.pq.cz |
| Maiju Loukola | Maiju Loukola is a Helsinki-based scenographer and researcher, working on her doctoral practice-based thesis "Sense of Virtuality on Stage". Her main interests are intermediality, immateriality-materiality, video and the emptiness/experiencing/historicity of images as intertwined with scenographic practices and theory. She is also a member of a interdisciplinary art research project "The Figures of Touch". The project deploys epistemic interests of media studies, art research, aesthetics, philosophy, and medical anthropology. It addresses the relations between the arts, body and society in a new way by analysing the transformation of the cultural status of touching that cuts through multiple levels. |
| Vera Mantero | Studied classical dance and worked in the Ballet Gulbenkian in Lisbon between 1984 and 1989. She started creating her own choreography in 1987 and since 1991 she has been showing her work all over Europe, Argentina, Brazil, Canada, Singapore and USA. From her choreographic work she points out her solos "A Rose of Muscles" (1989), "Perhaps she could dance first and think afterwards" (1991), "Olympia" (1993) and "one mysterious Thing, said e.e.cummings" (1996), as also her group pieces "Under" (1993), "For boring and profound sadnesses" (1994), "Poetry and Savagery" (1998), "Until the moment when God is destroyed by the extreme exercise of beauty" (2006) and her last piece "We are going to miss everything we don't need" (2009). Vera Mantero participates regularly in international improvisation projects like "Crash Landing" or "At the table", initiated by Meg Stuart, and "On the Edge" by Mark Tompkins. Since the year 2000 Vera Mantero is dedicating herself also to vocal work by singing the repertoire by various authors and participating in experimental music projects. She represented Portugal at the 26th Bienal of São Paulo 2004 together with the sculptor Rui Chafes with the co-creation "Eating your heart out". In 2007 Vera Mantero co-directed and edited her version of the film "Course of Silence" (co-direction with Miguel Gonçalves Mendes). In 1999 the Theatre Culturgest in Lisbon organized a retrospective of her work. Vera Mantero received in 2002 the Almada Prize (IPAE/Ministry of Culture) and in 2009 the prestigious Gulbenkian Art Prize for her career as a performer and choreographer. For her, dance is not a given fact; she believes that the less she acquires it, the closer she will be to it; she uses dance and performance work to understand what she needs to understand; she sees less and less sense in a specialized performer (a dancer or an actor or a singer or a musician) and more and more sense in an especially trained total performer; she sees life as a terribly rich and complicated phenomena and work as a continuous fight against the spirits' impoverishment, hers' and the others', a fight which she considers essential at this point of history. |
| Howard Mc Calebb | Howard McCaleb received his M.F.A. in Sculpture from <i>Cornell University</i> . He has taught fine art at numerous universities in the United States. Mr. McCaleb has an extensive world-wide exhibition record. In 2000, Mr. McCaleb was a "Visiting Critic" at the international artist colony Art/Omi. In 2001, he lectured at the <i>China National Academy of Fine Arts, Hangzhou</i> , Hangzhou China. In 2008 he did a large-scale public sculpture for the <i>Shanghai Zengyi Museum of Modern Art</i> and the <i>Intrude: Art and Life 366</i> exhibition. In 2008 he established a working studio and (Kunstraum) Dada Post in Berlin. |

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| Marcela Oteiza | Marcela Oteiza is an Interdisciplinary visual artist and Professor of Theater Design at Wesleyan University Connecticut, USA. Marcela received her BA in Fine Arts at the University of Chile. She earned a MFA in Design for performing arts at California Institute of the arts (CalArts). Her grant awarded pieces are Interdisciplinary performances, including collaborations with composers and choreographer to create hybrid works, such as: "The heart play" by Heiner Muller a music-based dance theater piece (composer Alba Triana) And "Pornographic Angel" with director Claudia Tatinge Nascimento, a digital media and performance play. As a designer, she has worked in over twenty productions for theater. Marcela has an extensive visual art exhibition record, both in the US and abroad. |
| Wolfgang Preisinger | At the end of 1990 Wolfgang Preisinger and Gerald Harringer founded the office DIE FABRIKANTEN (the fabricants) after having completed their studies at the University of arts in Linz. Without making any difference between applied and free artistic work, Die Fabrikanten work as a communication agency and at the same time carry out cultural projects—demanding to create a social surplus value. The intellectual approaches of Die Fabrikanten come from art, science and economy. Extraordinary perspectives develop thanks to the combination of new links between these fields and they manifest themselves in corporate designs, rooms, situations and communication concepts. |
| Alan Read | Alan Read is a writer whose projects include performance, civic intervention, public debate and the building and direction of performance venues. He is currently Professor of Theatre at King's College London where he has recently restored and re-opened the old Anatomy Theatre & Museum on the Strand as a performance research centre and home for the Performance Foundation. In the 1980s he was director of Rotherhithe Theatre Workshop, a neighbourhood theatre based in the Docklands area of South East London, in the 1990s he worked as a freelance writer in Barcelona and was Director of Talks at the Institute of Contemporary Arts in London, and from 1997-2006 he was Professor of Theatre at Roehampton University where he directed a five year research programme on performance, architecture and location exploring theatre and public ceremonial in rational housing blocks and council estates. Alan Read is the author of <i>Theatre & Everyday Life: An Ethics of Performance</i> (Routledge: 1993, 1995) and <i>Theatre, Intimacy & Engagement: The Last Human Venue</i> (Palgrave Macmillan: 2007, 2009). He is the editor of <i>The Fact of Blackness: Frantz Fanon and Visual Representation</i> (Bay Press: 1996) and <i>Architecturally Speaking: Practices of Art, Architecture and the Everyday</i> (Routledge: 2000). As a founding Consultant Editor of <i>Performance Research</i> he has edited two issues of the journal "On Animals" (2000) and "On Civility" (2004). He is currently working on a book entitled: <i>The Theatre & Its Poor: Performance, Politics and the Powerless</i> for which his talk on the 'Emaciated Spectator' will form a part, once it has been aired, discussed and questioned in Riga and beyond. |
| Irena Šentevska | Born in 1971 in Belgrade, Serbia. Graduated at the Faculty of Architecture, University of Belgrade. From 2005 holds MA degree in Stage Design and from 2008 MA in Arts and Media Theory from the University of Arts in Belgrade. PhD candidate in Arts and Media Theory at the same Serbian university. Throughout the academic year 2005/06 taught Theory and Critical Studies in Stage Design at the postgraduate studies of the University of Arts in Belgrade. She had been guest lecturer at the Faculty of Architecture, University of Belgrade and Architecture Department of the University of Technical Sciences in Novi Sad. From 1994 to 2006 worked as a project manager and program coordinator at the YUSTAT Centre for Performing Arts and Technology. From 2002 to 2004 worked as coordinator of international programs at the Museum of Applied Arts Belgrade. From 1996 to 2006 she had been curating and producing YUSTAT's Biennial of Stage Design, the most extensive national |

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| Irena Šentevska | <p>exhibition dedicated to stage design and technology in Southeastern Europe. As a curator and exhibition architect worked on more than twenty theatre and design related exhibitions throughout former Yugoslavia /Belgrade, Novi Sad, Skopje, Podgorica, Zajecar, etc./ Her book 'Swinging 90s: Theatre and Social Reality of Serbia in 29 pictures' is due to be published in 2010 by Orion Art, Belgrade. Contributor to numerous visual and performing arts related magazines, anthologies, academic editions, conference publications and exhibition catalogues in Serbia and internationally. As a translator and editor works for numerous academic publishers and art institutions based in Serbia, France, Italy, the Netherlands, Czech Republic, Slovenia, Croatia, Macedonia, Turkey etc. Interim Chair of Publication and Communication Commission and member of the Governing Board of OISTAT (International Organization of Scenographers, Theatre Architects and Technicians) based in Taipei, Taiwan. For her work in 2006 received the Grand Award of the Association of Applied Arts Artists and Designers of Serbia (ULUPUDS) and Ministry of Culture, Republic of Serbia—the most prestigious professional award in the country.</p> |
| Gabi Schillig | <p>Gabi Schillig studied Architecture at the University of Applied Sciences Coburg and completed her postgraduate studies in Conceptual Design (class of Professor Ben van Berkel) at the Staatliche Hochschule für Bildende Künste, Städelschule in Frankfurt am Main in 2004. She worked for several architectural offices in Sydney, Berlin, Frankfurt am Main and Coburg. Her work innately fascinates with the space of the human body, cultivating a spectrum of projects that straddle architecture, fashion, design, performance and conceptual art. Since October 2007 she has been teaching as scientific/artistic associate at the Institute for Transmedia Design (Class for Spatial Design) at the University of Arts in Berlin. In 2000 she was a fellow of the Carl-Duisberg-Gesellschaft Cologne and from 2002 to 2004 a fellow of the academic and scientific program of the Bavarian Ministry of Research, Science and Art. From 2007-2008 she has been a fellow of Akademie Schloss Solitude Stuttgart, selected by Prof. Stan Allen, Princeton. In 2007, she received the Newcomer Award for Young Emerging Artists by the City of Coburg in the field of visual arts. For 2009 she was selected as a New York Prize Fellow by Van Alen Institute New York to realize her project "Public Receptors: Beneath the Skin". Besides her own practice and teaching she is working on her dissertation at the Berlin University of the Arts and in 2010 she will be a resident fellow at the Nordic Artists' Centre Dalsøen in Norway. Gabi Schillig lives in Berlin. From 2005 to 2007 she was an academic assistant for the Architecture Class at the Städelschule and worked on her own projects at atelierfrankfurt. She teaches at the University of Applied Sciences Nuremberg and Coburg, was a guest critic and lecturer at the Aristotle University Thessaloniki, Columbia University New York, EPFL Lausanne, TU Darmstadt, Academy of Arts Stuttgart, Leopold-Franzens University Innsbruck, and has been teaching with Maria Blaisse and Caroline Broadhead at the International Summer Academy for Arts in Salzburg. Selected exhibitions: »Public Receptors: Beneath the Skin«, Van Alen Institute New York City (2009); »Raum(Zeit)Kleider«, Akademie Schloss Solitude Stuttgart (2008); »The Space of Communication - The Theatre of Immanence«, Portikus Frankfurt am Main (2007), with Ben van Berkel & Sanford Kwinter; »Choreographed Geometry«, Gostenhofer Ateliertage Nürnberg (2007); Ausstellung Förderpreis der Stadt Coburg, Kunstverein Coburg (2007); »Parcours Ik, KG Freiraume Hallein, Österreich (2007); »T.alterable.tactile.transitions«, atelierfrankfurt Rundgang, Frankfurt am Main (2006), Rundgang Städelschule, Frankfurt am Main (2003/2004), Festival junger Talente, Offenbach (2003); »Material Vision«, Frankfurt am Main (2003); Selected publications: »form defining strategies - experimental architectural design« (2007, with A. Agkathidis and M. Hudert); »pretectonic constructs« (with Johan Bettum, Städelschule and Krings-Ernst, Galerie Kohn, 2006).</p> |

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| <p>And Schilling</p> | <p>Born in 1974, he has been in the theatre since he was seventeen and soon left acting for directing. Schilling founded Kétakör in 1995, before he started his formal directing studies at the Budapest Academy of Theatre. During his studies he continued working with Kétakör, back then a free group, making eight, mostly award-winning productions; but he also staged several productions at the internationally known Katona József Theatre, among them Tasnádi's Public Enemy (1999) and Lorca's The House of Bernarda Alba (2000), as well as Chekhov's Platonov (1999) with students of the Strasbourg National Theatre. His most important work with Kétakör of this period was Brecht's Baal (1998), whose international success introduced Schilling's name in the European theatre world.</p> <p>After graduating at the Academy in 2000—as a student of Gábor Székely - , together with Máté Gáspár and with a handful of actors he established Kétakör as a steady company and produced two to three performances in a season for an ever-growing public. After NEXXT by Tasnádi, The Possessed by Miller, Liliom by Molnár and Leonce and Lena by Büchner—the latter two still on the repertory in Budapest and on tours—he made W—Workers' Circus, after Büchner's Woyzeck, a performance with an international success characterized by many invitations and half a dozen prizes (from Belgrade's BITEF through Sarajevo to Canada). After a satirical-political revue Fatherland, my all... (Házahazán), Jerofeyev's Walpurgis Night at the Schaubühne, Berlin and Shakespeare's Richard III. at the Piccolo Teatro, Milan, in 2003 Schilling directed a highly praised and internationally rewarded Seagull by Chekhov (Siráj). This performance won five prizes (from the critics as from the public) at the Hungarian national theatre festival POSZT in 2004, and has been on tour since its making in over a dozen cities from Belfast to Vilnius, from Lisbon to Moscow, Edinburgh, Vienna or Amsterdam. In 2004 he directed Molière's The Misanthrope and, as a collective creation of the company, BLACKland—a satirical-critical work of today's world.</p> <p>After 13 years of successful work, in 2008 he decided to disband the company and start an entirely new way of artistic working. Still keeping the name Kétakör ('chalk circle'—which can be drawn, and redrawn anytime) he started to explore and find artistic ways of expressing that he didn't try before. The first appearance of this new work is Apology of escapologist a "city therapy" which involves fine arts, street/public art as well as non-professional theatre makers' voluntary theatre projects. After years of planning it was showed in the spring of 2009 in Budapest, using many parts and spaces of the Hungarian capital. One year earlier with a group of artists Kétakör created a one month long series of happenings and actions with the same title in MC93 Bobigny (FR).</p> <p>In 2009 he also started a co-operation with a TIE group (Kéva Kulturális Műhely) to make Theatre In Education projects for high school students.</p> <p>His films: NEXXT—2001, No comment—2003, Overborder (Hátrontúl) - the latter was shown at the Venice Film Festival and other international film festivals.</p> <p>Among the many prizes and awards one of the most important is the Europe Prize New Theatre Realities Award he received in Wrocław 2009.</p> |
| <p>Hansjörg Schmidt</p> | <p>Hansjörg is the Programme Director Lighting Design at Rose Bruford College, London, UK. Before joining the college in 2008, he worked as a freelance lighting designer. He graduated with a BA (First Class Honours) in Theatre Arts from Goldsmiths College, University of London and an MSc Built Environment: Light and Lighting from the Bartlett School, UCL.</p> <p>Hansjörg's research interests lie in the area of lighting and well-being, with particular reference to the narrative possibilities within lighting and the built environments of the Health and Education sectors.</p> <p>Recent theatre designs in London: The Forest (Fevered Sleep), Kursk (Young Vic), Under Glass (clod ensemble), Wedding Day at the Cro-Magnons (Soho Theatre), Red Ladies (clod ensemble), Camera Obscura and Going Off (BAC), The Taming of the Shrew</p> |
| <p>Hansjörg Schmidt</p> | <p>and Performances (Wilton's Music Hall), The Next Big Thing (West End), Saucy Jack and the Space Vixens (West End), The Rat</p> |

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| | <p>Trap and Loyalties (Finborough), The Death of Gogol and the 1969 Eurovision Song Contest (Drill Hall), Misery (Kings Head). Regional and touring: Journeys End, Coriolanus, Julius Caesar (all at the Mercury Theatre Colchester), Blue Orange (New Vic Theatre) A Midsummer Night's Dream (KAOS Theatre), Northanger Abbey (Salisbury Playhouse and on tour), Much Ado About Nothing, Billy Liar (Liverpool Playhouse), Hospitalworks (theatre-rites, London and Theater der Welt, Stuttgart). Other projects: Fortress exhibition at the Tower of London, Christmas Lights, a architectural lighting installation at Goldsmiths College University of London, Jessica Ogden Collection SS06, for London Fashion Week at Sunbeam Studios, The Beautiful Octopus Club and Unplugged, for Heart'n Soul at the Deptford Albany and on tour.</p> |
| Michael Spencer | <p>Michael has been a performance designer for over 20 years. His work features a long collaboration with director Andrew Manley (most recently at Colorado College in the US) and an infamous Marriage of Figaro for the Welsh National Opera. In 1991 he became the first person in the UK to receive an MA in the subject of Theatre Design. He has been Course Director of what is now the BA Performance Design & Practice course (formally BA Theatre Design) at Central Saint Martins College of Art & Design in London, for the past decade, over which time the course has broadened its remit to reflect the expanding discipline and the student agenda.</p> |
| Anne Karin Ten Bosch | <p>After fifteen years of collaboration as scenographer with several theatre and dance companies in the Netherlands (best known abroad are TG Dood Paard, Hans Hof Ensemble, Leine and Roebana and The Independant Theatre/Onafhankelijk Toneel) and realizing her own performance-installations, Anne Karin ten Bosch studies at the moment Theatre Science at the University Utrecht (Masters). Mainly driven by the fact that the writing on scenography in The Netherlands is poor and hardly serious, she wants to develop instruments for critical analysis of theatrical spaces usable for students and critics. Developing the reflection on the visuals and visual dramaturgy is more important than ever before. Since 2000 she teaches scenography at the Art Academy Minerva in Groningen.</p> |
| David Tushingham | <p>David Tushingham is a writer, dramaturg and curator. He has worked at the National Theatre and Royal Court Theatres in London, the Deutsches Schauspielhaus in Hamburg and Staatstheater Stuttgart. He was a curator for the Wiener Festwochen, programming and commissioning new work from 2002-2007, and also for Festival Theaterformen, Theater der Welt and the RuhrTriennale. He is currently Dramaturg for the Performing Arts programme for LINZ09 European Capital of Culture. He has published several books on theatre and contributed to numerous journals in Britain, the United States, Germany and Austria.</p> |
| Dellbrügge & DeMoll | <p>Dellbrügge & de Moll (Christiane Dellbrügge *1961 in Moline, Illinois, USA and Ralf de Moll *1961 in Saarlouis) are working at the points of intersection between public, digital and institutional spaces. Utilizing traditional as well as innovative artistic techniques and media they have, since the mideighties, developed a range of interdisciplinary projects. Starting from critical investigation of the field of artistic production, reception, presentation and its sociopolitical conditions their work has focused increasingly on issues of public space. It is part of their their artistic practice to initiate discursive platforms, publish printmedia, curate video programs, or exhibitions. Dellbrügge & de Moll see the role of artists as exemplary communicators tracing possibilities to initiate change from within the realm of art.</p> |