

**Procès-verbal de la réunion du Comex de l'AICT**  
**Chicago (É-U), le 24 octobre 2019**  
**10 h – 17 h**

**Première partie**

Margareta ouvre la réunion en souhaitant la bienvenue à tous les participants, et en remerciant surtout Jeffrey et l'ATCA pour cette visite inspirante et intéressante à Chicago.

1. Présences et absences

Présents : Margareta Sörenson (Présidente), Michel Vaïs (Secrétaire général), Octavian Saiu (Secrétaire général adjoint), Jeffrey Eric Jenkins (É-U), Irina Gogoberidzé (Géorgie), Deepa Punjani (Inde), Mariko Anazawa (Japon), Savas Patsalidis (*Critical Stages/Scènes critiques*), Ivan Medenica (Serbie), Emmanuel Dandaura (Nigéria), Zuzana Uličianska (Slovaquie).

Absents et excusés : Stéphane Gilbert (trésorier), Peng Tao (Chine), Jean-Pierre Han (France), Ragip Ertugrul (Turquie). NOTE : Nous avons essayé d'établir un contact par Skype avec Jean-Pierre, mais cela n'a pas marché.

2. Adoption de l'ordre du jour

Il est adopté, tel qu'il apparaît ci-après.

3. Adoption du procès-verbal de la réunion du Comex de Montpellier (France), du 3 juin 2019  
Points découlant de ce PV (et non inclus dans cet ordre du jour)

Le PV, qui est déjà sur le site Web de l'AICT, est adopté. Une discussion s'ensuit, quant à la nécessité de rapports individuels, mais on ne prend en définitive aucune décision.

4. Rapports (Ils figurent tous à la suite de ce PV.) :

4.1 Présidente

4.2 Secrétaire général

Au sujet de l'incident impliquant la Section de Macédoine du Nord (que Michel mentionne dans son rapport), on se pose une question : Quelle est la légitimité de certaines Sections nationales ? Selon Ivan, certaines sont « fantomatiques ». Comment faudrait-il traiter cette question ? Faudrait-il envoyer un message à toutes les Sections, à tous les membres ? Octavian suggère que l'on adopte des critères clairs pour la représentation des Sections nationales à chaque congrès.

La discussion mène à la suggestion de Margareta de concevoir une enquête : qui sont donc nos membres ? Comment fonctionnent les associations nationales (et régionales) ? Michel pourrait envoyer un courriel aux représentants de chaque Section, leur demandant quels sont leurs types de membres, leurs affiliations, et un rapport général sur leurs activités. Selon Jeffrey, ce serait une sorte de questionnaire, mais la perception des cotisations devrait se poursuivre comme avant. On demande à Margareta de rédiger un premier jet de cette recherche, et Jeffrey se dit prêt à y travailler aussi. Selon l'avis général, les questions ne devraient pas être trop nombreuses ou compliquées. On confie au Bureau la rédaction et le dépouillement du questionnaire, plus

particulièrement à Margareta et à Stéphane. On estime aussi qu'il pourrait résulter du processus une matière utile à placer sur le site Web, concernant les Sections nationales.

Margareta souligne que nous avons de moins en moins de candidatures pour les groupes francophones des stages pour jeunes critiques ; en fait, il n'y en a pas eu du tout au stage de Wuzhen.

Ivan s'excuse de son manque d'engagement dans notre programme de colloques.

4.3 Trésorier – Le rapport de Stéphane est présenté par Michel.

4.4 Autres membres du Comex : Les rapports de Deepa, Emmanuel, Irina, Jeffrey, Mariko, Tao, Jean-Pierre et Zuzana se trouvent à la suite de ce PV.

#### 4.5 *Critical Stages/Scènes critiques*

Savas annonce son intention de renouveler le graphisme du numéro 20 de notre revue Web. Il énumère les sujets variés que couvre la revue, soulignant le grand nombre de propositions qu'il a reçues pour le dossier sur musique et théâtre, dirigé par Octavian, prévu pour juin. Il rappelle enfin l'importance de susciter un soutien de la part des festivals.

### 5. Programme

#### 5.1 Le 30<sup>e</sup> Congrès à Bratislava (Slovaquie) en 2020

Zuzana communique au Comex le programme proposé :

11 mai 2020 : Arrivée du Comex

12 mai : Réunion du Comex sortant & ouverture du Festival et de la Vitrine du théâtre slovaque

13 mai : Classe de maître par l'artiste associé au Festival et réunion du comité éditorial de *Critical Stages/Scènes critiques*

14 mai : Colloque de l'AICT

15 mai : Remise du Prix Thalie et Assemblée générale

16 mai : Réunion du nouveau Comex

17 mai : Départ

L'annonce du candidat du Prix Thalie et l'invitation au Congrès se feront toutes les deux en novembre 2019.

Zuzana explique en détail l'organisation du Congrès, qui résulte d'un partenariat entre la Section slovaque de l'AICT et le centre de l'IIT du pays. Les deux tiers du financement sont d'ores et déjà assurés. La décision finale quant au montant du soutien provenant du ministère de la Culture sera cependant rendue publique en janvier.

Margareta rappelle que nous avons adopté à Montpellier un thème préliminaire pour le colloque et qu'il faudrait nommer un comité responsable de ce colloque, dont Zuzana devra faire partie. Ivan estime qu'il faudrait reformuler le thème. Selon Zuzana, le mot « capital » n'est pas bien choisi pour un événement qui aura lieu à Bratislava, pour plusieurs raisons, politiques ou culturelles. Au nom des organisateurs slovaques, elle propose un autre thème, qui serait en lien avec le « recyclage » au théâtre. Jeffrey dit qu'il avait aussi des objections au thème original du colloque.

Savas explique pourquoi il avait proposé le thème du capital, qui est associé aux paradoxes du néolibéralisme dans la représentation contemporaine. À son avis, la question du capital reflète une nouvelle réalité théâtrale, proche de la corporatisation.

=====Pause-déjeuner=====

Selon Ivan, la nouvelle mouture du thème de Bratislava s'inspire de celui formulé à Montpellier. Le recyclage peut être considéré de deux façons différentes : en lien avec le théâtre ou avec le capital. Savas est prêt à reconsidérer le thème, afin qu'il convienne aux collègues slovaques. Deepa aimerait que l'on ajoute l'idée d'environnement. Après un remue-méninges, voici le thème choisi : « **Le recyclage dans les arts du spectacle : de la créativité à la commercialisation** ». Le comité responsable du colloque sera formé de Zuzana, Deepa, Ivan et Savas. Lorsqu'on lui demande s'il veut en faire partie, Octavian y renonce, car il a déjà fait partie de deux colloques consécutifs aux thèmes semblables.

#### Le Prix Thalie

Margareta explique qu'Octavian et Mariko ont été chargés de communiquer avec Suzuki. Ils poursuivront le dialogue avec lui à Bratislava, et tous deux continueront à correspondre avec l'équipe de SCOT. Tous les détails concernant la remise du Prix Thalie seront précisés en temps et lieu.

#### 5.2 Réunions du Comex

Ragıp Ertuğrul a écrit (le 24 sept. 2019) : « Je peux accueillir le Comex à Istanbul à l'automne 2020. »

Mariko a une autre proposition, pas encore confirmée, qui consiste à inviter le Comex à Tokyo en novembre prochain. Cela devrait être confirmé plus tard cette année.

#### 5.3 Stages pour jeunes critiques

Irina pense proposer un stage dans trois pays voisins : l'Arménie, la Géorgie et l'Azerbaïdjan, en français et en russe.

#### 5.4 Colloques pour critiques établis

« Deepa étudiera avec Ivan la possibilité d'organiser un colloque à Delhi en mars 2020. »

Ce colloque va probablement avoir lieu, aux dates provisoires du 13 au 19 mars. Comme le festival aura beaucoup de diversité, le thème pourrait être « Tendances du théâtre contemporain ».

#### 5.5 Intentions de chacun quant à l'avenir du Comex

Ce ne sont pas tous les membres du Comex actuel qui ont l'intention de se porter à nouveau candidats. Si Savas devait être candidat à la présidence de l'AICT, il faudrait trouver quelqu'un d'autre pour diriger la revue Web. Jeffrey annonce aussi son intérêt pour la présidence. S'ensuit une discussion sur le sens de la « démocratie » à l'AICT, Octavian soulignant qu'il serait préférable d'avoir plus d'un candidat, plutôt que d'élire par acclamation un candidat unique.

D'autres participants à la réunion ne sont pas d'accord sur ce critère : l'élection peut être démocratique même s'il n'y a qu'un candidat.

Ragıp Ertuğrul a écrit (le 24 sept. 2019) : « Si vous êtes d'accord, je désire être candidat au prochain Comex. »

## Deuxième partie

### 6. Avenir du Prix Thalie (lire la lettre de Margareta à ce sujet, avec les rapports)

Selon Margareta, il faudrait mettre sur pied un groupe de travail sur l'avenir du Prix Thalie. Le coût du déplacement pour la personne lauréate et son accueil au Congrès ne devraient pas représenter une trop grande partie de notre budget. Peut-être à l'avenir faudra-t-il reformuler le Prix, le reconcevoir de manière à ce qu'il demeure pertinent tout en convenant aux moyens limités de l'AICT.

### 7. Relations avec d'autres organisations : (IIT – UNESCO, UNIMA, EASTAP)

Margareta tentera de mieux définir notre affiliation avec l'UNESCO à la rencontre de l'IIT et des organisations partenaires, qui aura lieu en novembre à Shanghai.

### 8. Adhésions et recrutement : Michel (Voir son rapport)

#### 8.1 Nouveaux membres

#### 8.2 Recrutement

9. Site Web et autres médias – Nouvelle forme du logo (Michel). Michel suggère que nous pourrions avoir des logos alternatifs, en déformant légèrement le cercle actuel, comme l'a fait l'Association chinoise, qui a un peu modifié notre logo en lui donnant une forme ovale pendant le Festival Lao She à Pékin. Il s'ensuit une discussion animée sur les manières dont le logo actuel pourrait être utilisé, traité, modifié. En définitive, le Comex décide de le laisser comme il est.

Octavian continuera à mettre en ligne l'information importante, et pertinente sur le plan international, sur notre site Web. On s'interroge aussi quant à la possibilité de diffuser en direct certaines activités de l'AICT sur notre page Facebook.

### 10. Autres points

Aucun.

### 11. Fin de la réunion.

Octavian Saiu, Secrétaire général adjoint

Michel Vaïs, Secrétaire général

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Reports / Rapports

### **Margareta's Report for the Chicago Excom Meeting**

Since we met in Montpellier, I finished together with Jean-Pierre the special issue about Contemporary Puppetry for *Critical Stages*. Finally, we were on time, and as usual I thank Savas for his patience and great skill.

### **Next Thalia Prize**

During the summer, I have been working with the Thalia group, the cabinet and two Japanese colleagues, Manabu and Mariko, in the somewhat delicate work to find out if the Thalia awardee could accept the prize and is also capable of coming to the next congress in Bratislava in May 2020. The correspondence between us and the New Drama Festival and also excom member Zuzana has been long and rich - but finally it looks like getting close to our goal in having Tadashi Suzuki as our next Thalia prize holder, coming to Bratislava in person. The many aspects of the prize, the prize ceremony and the fact that the prize is not as worldwide known as it should also have made me work with the Thalia group (Emmanuel, Tao, Deepa). I thank them for sharing my views, which I present in a separate letter as a point of departure in the discussion on the Thalia prize, according to the agenda of the meeting.

### **Attending the Competition in Criticism**

The Laoshe Festival in Beijing, China, invited me to the festival and the closing of the competition "Critical Reflections on Contemporary Chinese Theatre" arranged by the festival and the Chinese section of IATC. The competition had two parts, one for Chinese critics, and one for international. A jury consisting of Savas Patsalidis, Lissa Tyler Renaud and Kalina Stefanova had worked with the international contributions and selected three winners in the genres review, journalism and academic writing. Unfortunately, I could not stay for all conference days, but had the honour to give a speech, contribute to the opening of the festival and give out the international prizes.

### **Planning the Congress**

Michel Vaïs was invited to Beijing, and we could work as a "mini-cabinet," starting to plan for the Chicago excom and the next congress in Bratislava. Some of this planning already is taking form, such as some of the arrangements for the Thalia Prize.

### **Shanghai - ITI**

Before leaving for Chicago, I am planning for a meeting with the ITI, who is inviting a row of organizations to come to Shanghai and discuss the network of ITI and its relation with UNESCO. So I go to Shanghai in late November; I think it is important for our role in this network and the need we feel to have a closer relation also with the UNESCO.

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Secretary General's Report

By Michel Vaïs

Chicago, Excom meeting of October 24, 2019

Since our last meeting in Montpellier, I have done the following:

On June 9, I received a request for an IATC membership card from Noémi Herczog, from Hungary. This request was sent to Tasos Paschalis, who works on *Critical Stages*. This Noémi used to be a regular member of the Hungarian Section; she took part in a workshop for young critics in Quebec in 2008, and 6 years later, she signed a message to the IATC, as "Co-president of the Hungarian Theatre Critics Association," proposing names for the Thalia Prize. So, she should know what our rules are. I replied, asking her if she was still a member of the Hungarian association... No reply.

The same issue occurred in the Section of Northern Macedonia, with Mr. Sasho Ogenovski asking for an individual membership card. No reply after I suggested he contacts the head of the Northern Macedonian Section.

I circulated a survey from our Czech National Section, as well as the call for participation in the workshops in Iasi (Romania) and Wuzhen (China), and in the conference in Tbilisi (Georgia). I also circulated Savas' messages for *Critical Stages/Scènes critiques*, and the minutes of our last Excom meeting in Montpellier to our whole membership, with a first call about our 30<sup>th</sup> Congress in Bratislava, giving the dates, and announcing that the official invitations will be sent after this Excom meeting in Chicago.

I received an invitation from Tobias Biancone of the ITI to go to Shanghai in November (18-20) for their congress, where they will announce the first edition of the ITI/UNESCO Performing Arts Capital. Since the hosting is only for 2 days, and the flight is not covered, I will not be able to go. However, Margareta told me she thinks of attending the event for the IATC.

I received another invitation, from our colleague Peng Tao, to attend the first awards ceremony and conference on theatre criticism, in Beijing. This time, the flight was covered, and I spent 5 days in Beijing, from 18 to 23 September. I made a short welcoming speech on behalf of the IATC. Margareta arrived 2 days later. The awards were given to 15 laureates altogether, in two categories:

1. Articles published in Chinese in the past 3 years, in 3 genres: critiques of plays, reportage on theatre and theoretical texts.
2. Articles about Chinese theatre published throughout the world, in English, in the last year, in 3 genres: critiques of plays, reportage in media and theoretical texts.

There were 12 laureates who wrote in Mandarin and 3 in English. Six Chinese jurors chose the 12 Chinese laureates, and 3 international jurors chose among the 15 texts received in English. Those 3 jurors (all IATC members) were Savas Patsalidis, Lissa Tyler Renaud and Kalina Stefanova. The prizes (a certificate) were given during a ceremony marking the 20<sup>th</sup> LaoShe Festival, on September 21. And each winner made a presentation about the winning text.

The international winners were Rebecca Catching, from Canada, Rossella Ferrari from Great Britain, and Raymond Zhou, from Beijing but who published his article in the USA. This event was very well organized and gave me the opportunity to meet interesting people to whom I spoke about the IATC. Big thanks to our hosts!

In Beijing, I realized that the organizers of the event had slightly adapted the IATC logo by giving it an oval shape, without asking us for any authorization. I found this slightly compressed logo interesting, livelier, less dull than our old, simplistic, round shape. This is what drives me now to suggest that we could gradually begin using a compressed logo whenever it would be suitable.

I attach here a photo of the Chinese adaptation of the IATC logo, and a sample of what our 2020-2021 new membership card would look like with the oval shape logo. Your comments will be welcome at item 9 of our agenda.

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Rapport du trésorier

Chers amis,

Notre situation est très positive pour le moment – 10 octobre 2019 :

Compte général : 23720,77 €

Compte Critical Stages : 9147,49 €

Tous les frais (webmaître, secrétariat, relecture) sont payés pour 2019

Nous avons reçu en septembre : 5 000 USD (4535,56 €) de l'Université d'Illinois (un tout grand merci à Jeffrey !)

Bientôt l'appel aux cotisations et les nouvelles cartes de membres pour 2020+2021.

Amitié

Triste de ne pas être avec vous à Chicago

Stéphane

Stéphane Gilbert  
Trésorier AICT-IATC  
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Dear Friends,

Our financial situation is very positive as of October 10, 2019:

General Account: 23720,77 €

Critical Stages Account: 9147,49 €

All expenses (webmaster, secretariat, proofreading) are paid for 2019

In September, we have received: 5 000 USD (4535,56 €) from the University of Illinois (a very big thank you to Jeffrey!)

I will soon send a call for membership dues and new cards for 2020+2021.

Best,

Sad not to be with you in Chicago.

Stéphane

Stéphane Gilbert  
Treasurer AICT-IATC

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My Report For The IATC Excom Meeting in Chicago (24<sup>th</sup> October 2019)

Deepa Punjani

Post our last meeting in Montpellier earlier this year I resumed my work at home. Mumbai Theatre Guide, the website I edit, has a very firm presence in theatre in India. This has led to partnerships with new and upcoming theatre venues wherein Mumbai Theatre Guide plays a role as a curator among the other things we do. We have also been partnering with the National Centre Of The Performing Arts (NCPA), which is home to the Symphony Orchestra of India. The NCPA has a new Director for its Theatre & Film section. Bruce Guthrie from the UK is leading it. Last year he had directed Nick Payne's CONSTELLATIONS, which is scheduled for a rerun in November.

I have been in talks with the Mahindra Excellence In Theatre Awards (META) about the strong possibility of hosting a senior critics' conference in Delhi in the month of March 2020. I am hoping for a positive and final confirmation by end November-early December. The festival is in the process of working out the logistics of the number of delegates it can host for five nights. This is the 15<sup>th</sup> edition of the festival and the scheduled dates are 13<sup>th</sup> to 19<sup>th</sup> March 2020. I will be briefing Ivan Medenica as we go along.

Margareta Sorenson has raised concerns about the Thalia Prize in her report, and which we will discuss in our meeting. Earlier when I joined the Thalia group, I had made recommendations for the Prize. Among these, one of the suggestions was to recognise influential local voices that may not necessarily be translated into the two languages of the IATC. I shall speak more about this in our meeting.

Members of the Indian National Section are all spread out and some of the younger members are going abroad to explore opportunities. Hopefully, the proposed senior critics' conference will also provide a good opportunity for some members of the Indian National Section to interact with their other colleagues in the IATC.

The Indian National Section is in good standing and will continue to support Critical Stages as it has been doing since the past several years.

Finally, I would like to thank the American Theatre Critics Association, and Jeffrey Jenkins and Jonathan Abarbanel in particular for organising this Excom meeting in Chicago, and for the help they have extended to me in planning my visit.

IATC Excom Meeting in Chicago: Report from Nigeria  
By Emmanuel S. Dandaura  
President, IATC-Nigeria

- i. Our annual national congress and meeting held on September 16<sup>th</sup> in Ilorin.
- ii. I was in touch with Jeffery in the last few weeks on this excom meeting. Thanks to Jeffery and Jonathan I was able to secure an early date for visa interview to make this trip.
- iii. Dr. Sunday Ogbu, a member of IATC-Nigeria represented the association at the maiden edition of the Abuja Festival of Theatre (AFT), which held June 14-23<sup>rd</sup> 2019. He ran the scheduled one-day master class for theatre critics. A total of eighteen (18) journalists attended the training.
- iv. I worked further remotely with the Thalia group: Margareta, Tao and Deepa on the proposals on the future of the Thalia prize.
- v. We received an invitation and appeal from our colleagues in Zimbabwe to host the young critics seminar on March 25<sup>th</sup>-28<sup>th</sup> 2020 during the International Theatre Festival Harare. The attention of Exco is invited to approve the seminar please.
- vi. The local training of young critics, which we have been running since 2017, is currently ongoing at the Nigerian Universities Theatre Arts Festival (NUTAF) which started on 20<sup>th</sup> October and will end on 26<sup>th</sup> in Lagos. Rasheeda Liman and Victor Nwokocha are running the training on behalf of IATC-Nigeria.

Thank you.

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Association Internationale des Critiques de Théâtre – Géorgie

### **International Association of Theatre Critics – Georgia**

თეატრის კრიტიკოსთა საერთაშორისო ასოციაცია – საქართველო

Rustaveli National Theatre, 17 Rustaveli Ave., 0108 Tbilisi, Georgia

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Rapport de la Section géorgienne de l'AICT, Chicago, 2019

Activités de la Section nationale géorgienne depuis mai 2019 :

1. Pour les critiques chevronnés, nous avons organisé le cinquième colloque sur Les arts du spectacle et les défis de notre temps, qui s'est déroulé avec et à l'occasion du Festival International de Théâtre et la Vitrine géorgienne du théâtre national à Tbilissi, le 4 octobre. Parmi les participants, il y avait des critiques des États-Unis, du Kazakhstan, de Chine, de Russie, de Turquie, de Géorgie, etc. Il y avait aussi des critiques des pays baltes. L'année prochaine, nous voudrions inviter les critiques, théâtrologues, historiens du théâtre pour que nos collègues de l'AICT puissent participer aux rencontres, conférences et parler du théâtre de leurs pays respectifs avec des critiques expérimentés, de chercheurs, de jeunes critiques. Nous comptons prendre en charge tous les frais liés à cet événement.
2. Pour le moment, nous préparons la publication d'un recueil des deux derniers colloques. Nous espérons qu'il serait prêt pour notre congrès de Bratislava. Avec cela, nous prions tous les participants du colloque précédent (« Théâtre et Populisme ») ainsi que ceux qui ont présenté leurs contribution au dernier colloque, de bien vouloir les envoyer avant le 25 février 2020.

3. Cette année, comme d'habitude, la section géorgienne a nommé les meilleurs réalisateurs, acteurs, scénographes, etc.
4. Moi personnellement, j'ai écrit quelques articles sur le dernier Prix Europe (en géorgien et en russe) ; j'ai été invitée à présenter un panorama du théâtre français contemporain ; j'ai également été invitée à des émissions à la radio et à la TV ; je suis aussi membre du jury pour le Prix national du théâtre.

Par Irina Gogoberidzé

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## Report to the Executive Committee

International Association of Theatre Critics (AICT-IATC)

=====20 October 2019=====

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

1. 1) Chicago IATC Excom. The Foundation of the American Theatre Critics Association allocated \$5,000 to the proposed Chicago meeting of the IATC Excom 23-28 October 2019. Individual members of ATCA donated an additional \$3,000 to the event through the Foundation. Choose Chicago, a local tourism agency, provided approximately \$7,000 to underwrite hotels. Tickets to *Hamilton* were provided by the show's producers. Various receptions and meals are underwritten by a local Chicago theatre organizations and supporters. The chair, vice chair, and other leaders of ATCA—including the Foundation president—will join us for events on the weekend.
2. 2) Immigration Challenges. Invitations to representatives of China, India, and Nigeria were amended and re-sent at the request of those representatives. Our colleague from Nigeria was initially unable to get a timely appointment for the USA embassy/consulate in Abuja. Through the intercession of the Office of Congresswoman Jan Schakowsky, our Nigeria colleague had his way cleared. (His path was so clear, in fact, he arrived at O'Hare Airport almost an hour early and cleared customs in very rapid fashion—before his greeter was to meet him.) Our colleague from France reported on 9 October that he could not get a visa, he had elected to accept other work, and would not be able to join us. We offered to get the Member of Congress's office to work on the matter, she was very effective for us in 2012 and, again, this year. Our colleague declined the assistance, in light of the work he had accepted.
3. 3) Chicago Schedule. There is theatre every evening, beginning with *Hamilton* on Wednesday, October 23. We meet all-day Thursday, October 24 in a space that will have WiFi access. We eliminated the roundtables that were planned for Friday, October 25, when it became clear that we would not be able to provide simultaneous translation. We also had some challenges when trying to interest other Chicago academic institutions in having their students join us at the University of Illinois at Chicago, a sister institution to my campus. This allows us to give our colleagues an opportunity to have a "free day" on Friday, October 25 before theatre. For Saturday, 26 October, we will have a tour provided by the Chicago tourism office. We will have an early dinner at Reza, a Persian restaurant, hosted by Katayoun Salmasi and me, with members of ATCA Excom and the Foundation president joining us, before Saturday evening theatre. Sunday, 27 October, we will visit the wonderful Writer's Theatre. Departure will be on 28 October.
4. 4) Translation Assistance. When requested by IATC colleagues, we are happy to help with English-language translations and have done so on several occasions in recent months.

=====END OF REPORT=====

Report from the Japanese section  
Mariko ANAZAWA

After our last meeting in Montpellier, the Japanese section held our first bi-annual general meeting on the 28<sup>th</sup> of July 2019. After the meeting, an award ceremony was held, for both the AICT prize for the best theatre book of the year (*Theater of the Wind*, by Yōichi Uchida) and also the Theatre Arts prize for the most talented and promising young critic. We also conducted a symposium for the book that won the AICT prize.

In this meeting, we received several reports on our recent activities, such as, for example, from our web magazine "Theatre Arts"; our open lecture from the IATC, our financial report and also the news that we have applied to the city of Tokyo for a grant to realise the AICT/IATC ExCom meeting in Japan in 2020. We will receive the results in December, 2019.

Our president created (started) a series of "open café-lectures" with the members of the Japanese section. The first two lectures were held with Sachiko Oda, our secretary general, on her field of research - Noh theater. I monitored the young critics seminar with Aglika Stefanova (from Bulgaria) in Iasi, Romania, between the 3<sup>th</sup> and the 10<sup>th</sup> October 2019.

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### Peng Tao's Report

After half a year of preparation since the ending of last Excom meeting, IATC Chinese section held the event "Critical Reflections on Contemporary Chinese Theatre: A Competition." The judging panel of the event consisted of two parts: the Chinese division and the English division. The Chinese division had six jurors: Peng Tao, Lin Ke Huan, Song Bao Zhen, Cheng Hui, Ma Wen Qi and Zhou Quan; the English counterpart had three jurors: Savas Patsalides, Lissa Tyler Renaud, and Kalina Stefanova. Finally, twelve Chinese texts and three English ones were chosen by the judging panel to be the winning works.

From September 19<sup>th</sup> to September 21<sup>st</sup> of 2019, the presentation and awarding ceremony of the winning articles were jointly hosted by IATC Chinese section together with "The Third Lao She Theatre Festival." The host place of the event was in the Central Academy of Drama (Beijing) and the Beijing Tianqiao Performing Arts Center. Fifteen authors of the winning articles and the members of the jury all participated in this activity. Besides, Margareta Sörenson and Michel Vaïs also attended the presentation and awarding ceremony as special guests.

The presentation panel of winning articles was hosted at the Central Academy of Drama on September 19<sup>th</sup> and September 20<sup>th</sup> 2019. On September 21<sup>st</sup>, the awarding ceremony was hosted during the opening ceremony of "The Third Lao She Theatre Festival." Afterwards, the Summit of "Literariness and Contemporary Theatre" was held.

"Lao She Theatre Festival" is a theatre festival named after Lao She (1899—1966), who was one of the most famous contemporary dramatists in China. 2019, this year, is the 120th anniversary of Lao She's birth. The "Lao She Theatre Festival" of this year has invited twelve plays from home and abroad. Besides, the presentation and awarding ceremony of the winning articles held by IATC Chinese section has become one of the essential sections of the academic activities of "The Third Lao She Theatre Festival."

On the winning articles presentation activity, participants had a heated discussion focusing on the issue of the performance phenomenon and critique on Chinese contemporary theatre and traditional theatre (Xi Qu). The activity promoted the communication between the theatre critics from China and their colleagues from abroad, which has been widely reported by Chinese media.

In addition, IATC Chinese section is going to hold the IATC young critics seminar during the "Wuzhen Theatre Festival," which will last from October 29<sup>th</sup> of 2019 to November 3<sup>rd</sup>. Eight young critics in the English group and five Chinese young critics will participate in this seminar.

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## **RAPPORT DE JEAN-PIERRE HAN** **Vice-Président et directeur des stages pour jeunes critiques**

Depuis notre Comex à Montpellier, qui s'est bien passé pour les organisateurs et qui attendaient les articles que nous avons pu faire les uns et les autres sur le Festival (j'ai pour ma part fait une page entière dans mon journal des *Lettres françaises*), mon activité a tourné – comme toujours – sur les stages pour jeunes critiques. Auparavant j'ai terminé avec notre présidente, Margareta Sörenson, le dossier pour CS sur les marionnettes et ai écrit un article pour le dossier « Vieillesse » que dirige Yun Cheol.

Pour ce qui concerne les stages pour jeunes critiques, j'ai organisé celui de Iasi qui s'est déroulé début octobre. Alors que tout était en place j'ai dû faire face au dernier moment au désistement, pour cause de santé, de la monitrice du groupe en langue anglaise, Alvina Ruprecht. J'ai pu finalement obtenir qu'Aglika Stefanova (qui avait déjà animé le groupe il y a deux ans) puisse la remplacer. J'ai demandé à Mariko Anazawa de diriger le groupe de langue française et de superviser l'ensemble. Au final, et comme nous l'avions fait à Limoges, j'ai pris la décision de regrouper les deux sections. Tout s'est bien passé, et Mariko qui est présente à Chicago vous en dira plus si nécessaire. En tout cas, et selon les retours de certains stagiaires que j'ai pu avoir, tout s'est très bien passé.

Le stage à Wuzhen doit débiter juste après le Comex de Chicago. Il n'y aura pas de groupe en langue française faute de candidat, en revanche le groupe en langue anglaise sera un peu plus important que prévu. Un petit problème toutefois : je viens d'apprendre que les repas pour les stagiaires ne seront pas assurés comme prévu dans l'annonce, ce qui les met dans l'embarras. Il faudrait s'en tenir aux conditions prévues pour les prochains stages.

Nous aurons donc eu cette année nos deux stages envisagés. Plus aucune nouvelle de l'Égypte (Le Caire) qui avait fait des propositions au dernier Congrès. Nous verrons donc à Bratislava ce qu'il en sera pour 2020.

Je viens de participer à Lyon à un colloque de trois jours sur la critique dramatique (je vous en dirai plus si cela vous intéresse). J'en ai tiré quelques enseignements qui pourraient nous être utiles si, de notre côté, nous envisageons d'organiser un colloque sur ce sujet qui nous concerne de près !

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## **Thoughts from the "Thalia group" through Margareta**

### **About the Thalia Prize**

We, the IATC, are again in the difficult situation of high travel costs for our much appreciated laureate of the Thalia Prize 2020. This made us think of our prize and how to handle it in the years to come. Maybe, after all, we have not thought well enough on what the Prize stands for and what its importance might be.

The exposure of the laureates is too weak; the prize is not well known even if it is an unusual prize with its appreciation of someone of international and overtime importance - who made a difference for the theatre critics,

Members of the group insisted that we keep the prize well profiled, giving it to persons like Lehmann and not to theatre (stage) directors; there are many such awards already.

More important than the personal presence of the laureate at a congress is, that the prize as such and the laureate is made known in public the best we can and in interesting contexts. We, the critics, are not rich, but our "cultural capital" is gold: we have our knowledge, our expertise and our capacity to write and talk about the prize, the laureate and the work of the critics. We also have succeeded well in broadening the laureates to be from different cultures and - hopefully - both men and women.

It should be possible to present and hand over the prize in the country (area/similar) where the laureate lives and works. The national association of this country should arrange an interesting meeting that might be broadcast, filmed, published with the help of internet, social media, *Critical Stages*, etc. One person from the international board could travel (in economy class) with the Thalia stick in his/her hand, or the token will be transported in some other way.

The most efficient way to tell the world about us and the prize is not a congress, but the "home territory" of us: press, media, academia, etc.

By now, there are still two prize-sticks left (and thank you again, Ludmila!) and when they are given out, the Thalia prize existed for twenty years. That might mean a decision to end the prize, or to reformulate its motivation, or to work with it further on. That will be the decision of future excoms of the IATC.

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Report for the EXCOM meeting in Chicago, 24th October 2019, Zuzana Uličianska

Slovakia is a country hosting next AICT/IATC congress in May 2020, so my major work for the AICT in between the two EXCOMs was devoted to the preparation of this major event.

I initiated a couple of meetings on the level of board of the Slovak Centre of the IACT and the Theatre Institute in Bratislava which is the co-organiser of the conference and organiser of the accompanying events such as the *Nová dráma*/New Drama Festival and the Slovak Showcase.

The Slovak Centre of the IATC is a civil association, it means that it is eligible for grants from the Slovak Arts Council. We are getting ready the grant application. The deadline will be between November 2019 and January 2020. I have already met in person with the Executive president of the Slovak Arts Council Jozef Kováčik and explained him the extraordinary chance to host such an important event in Bratislava. The Slovak Arts Council

have already been given an extra budget from the Ministry of Culture for all the events linked to the Year of Slovak Theatre proclaimed by the Slovak government for the upcoming 2020.

In parallel, by the end of this year, we will apply to some other city and regional grant agencies to find some additional sources of financing.

SC AICT prepared the preliminary budget for the whole event and hold few coordination meetings with the Theatre Institute representatives. TI will share some budget items, especially in connection to the AICT conference and accommodation of the guests.

The AICT conference will be held on Thursday 14<sup>th</sup> of May in the City Theatre (DPOH) in the historical centre of the town, which is already booked for the whole week. The topic of the conference was a subject of two meetings with selected theatre critics and will be discussed separately during the EXCOM meeting.

The General Assembly should be held on Friday 15<sup>th</sup> of May, preceded by the Thalia Prize. We have booked the „Mirror hall“ of the ancient bishop palace that belongs to the City Council of Bratislava. The Bratislava city council agreed to be a partner of the event.

We plan to ask the Japan Foundation which launched calls application for grant to international exchange to cover the costs of the visit of Mr. Suzuki. We would need some confirmation letter from him or from the EXCOM. We have asked for more information linked to his stay in Bratislava.

=====THE END=====