

Reports: Kim, Vaïs, Milkowski, Han, Stefanova, Brown, Sorenson, Carvalho, Sadowska-Guillon, Medenica, Salmasi, Akiko.

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President's Report

Since our last excom meeting in Pisen, I concentrated on preparing for the launching of the IATC Web journal, *Critical Stages*, which was finally officially launched on October 31. I thank one more time Maria Helena and her editors for this historical achievement.

In October I participated in the Georgian Showcase theatre, where I had a useful discussion with Ekaterinas Mazmishvili, director of the festival, and agreed to have our new critics' seminar and Cultural Bridge symposium in 2010 in the frame of the same festival. To my joy and relief, I met Mr. Hakob Ghazanchyan, President of the ITI Armenian center and proposed for our congress in Armenia, which he accepted immediately. Andrzej Zurowski helped me as translator and mediator in this crucial meeting. I thank him very much. I feel so relieved about this, since our Istanbul congress was gone for the internal conflicts of the Turkish organizers.

In late October, I participated in the Slovenian Showcase in Maribor, which is directed by our colleague, Alja Predan, the newly appointed director of the festival, where I had a discussion with Alja, and agreed to have Cultural Bridge symposium in October 2010 in the frame of the same festival. As I proposed in Pilsen, I have confirmed that we will have our new critics' seminar in Seoul in early October, 2010, in the frame of the Seoul Theatre Olympics. But Cultural Bridge symposium was cancelled by my call, since there will be a very similar international symposium organized by FIRT Korea and KATC. The concrete agenda and itinerary of our new critics' seminar will be fixed in a couple of months when the whole budget for the Theatre Olympics is approved by the Parliament.

Since November, I have been preparing for the publication of the second issue of *Critical Stages* since November with Maria Helena, who graciously accepted my invitation to continue to work as editor-in-chief. Thank you.

Yun-Cheol Kim

President, [IATC](#)

Professor, *School of Drama, Korea National University of Arts*

Publisher, [Critical Stages: IATC Web journal](#). www.criticalstages.org

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Report Secretary General

Vallabh Vidyanagar, 6 January, 2010

1. New candidates for admission at IATC:

Duska Radosavljevic: lives in England, would become associate member; recommended by Ian Herbert, who also suggests her to follow a seminar for new critics.

Télesphore Mba Bizo, from Cameroon. Wants to join as an individual member.

2. I had a lot of correspondence with Hakob Genzachyan, from Armenia, about our 25th congress:

Theme to be decided by Excom in Vallabh Vidyanagar (he thinks "Refugees on Stage and the Stage as a refuge" does not apply to the situation in Armenia); registration form to be designed soon (I sent him the one we used for the Sofia Congress), deadline April 30th; translation will be provided for the congress (French, English); single rooms for Excom members, shared rooms for others; individual members will have to pay for their hotel and meals; auditors will be accepted free, as well as honorary members; visa fees may be paid by our guests; non-delegates will pay \$100 per night for single room, or \$50 for a shared room, plus \$30 per day for meals. As was announced before, there will be a showcase of Armenian theatre prepared for us. I also asked for a room for our Excom meeting, with refreshments – this will be provided; and some time out of the city for a tour – this is under study.

3. Barcelona

As a "hosted buyer", I was invited to Barcelona by Tourisme Montreal (only 4 days: 30 November-3 December, 2009) for EIBTM – Exhibition for conference, incentives, events, business travel and meeting industry. I met people who would like us to organize IATC meetings in many cities throughout the world... I don't know what will result from this. Unfortunately, I did not stay long enough this time to try and meet Spanish critics

4. Code of Practice

Many members sent a quick note, thanking us about the Code of Practice, with no comments.

No comment... c'est tellement évident que je me demande pourquoi a-t-on besoin de coucher sur papier pareilles consignes? Mais, enfin, toute association a besoin de ses protocoles. Georges Banu

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dear all,

it looks like this is already accepted, and that there is no further discussion but I have to say that this is not the code we start to write. this is completely different from that.

problem is that we are from one side proscribing opinion and from other renouncing of any knowledge, meaning or value of our opinion. this is not good.
we should proscribe conduct - how we behave or how we not behave - not the way we think!

it looks like these rules are written by some not-understand, controversial and new performance artist! completely forgetting the whole area of theatre.
(what about: respect the tardyon of national theatres and preserve the dignity of it - I am witnessing more very unethical attacks to the instructions than attacks to new artist even if nobody understands them???)

it doesn't look like it was written by theatre critic and from our perspective.

I marked the most obvious comments with red letters. all the artist will read it like that and laugh at us.

dr. sc. Sanja Nikcevic

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Margareta Sorenson, Ian Herbert, Travis Weekes, Temple Hauptfleisch, replied to Sanja.

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I also received this message from David Whitton, Secretary General of FIRT/IFTR :

Dear Michel

I have followed the exchange with interest. I really like both the idea and the text of the code of practice. Would you be willing to let me share it with IFTR executive members?

David Whitton

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This is the only formal result of a vote I received:

"No votes on this matter having come in for several days, and I having overlooked the little matter of setting a close to the poll, I intend to call this one now, with the result being 23.81% in favour, 76.19% against."

Ian Shuttleworth, British section, 27 Dec., 2009.

5. Thalia Award

The only proposition I received is from the Bulgarian section (Kalina): the candidate proposed is Richard Shechner. No reasons given.

6. IATC jury for festivals. I approached the Carrefour, which is the international theatre festival in Quebec City, now a yearly festival. I asked them if they would like to have an IATC jury of two critics, with a third critic coming from Quebec. They are thinking about it. They would like to know which other festivals have already implemented this. I mentioned the Fajr festival, the BITEF... What other festivals? (Gdansk?...) I suggested the Carrefour director to ask Tourisme Québec, since Tourisme Montreal just paid me a trip to Barcelona.

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Theme for Yerevan

Dear Kalina, Yun-Cheol,

I just read Kalina's abstract, but since our Armenian hosts don't seem enthusiastic about refugees on stage, maybe we could leave this theme for some other occasion. I thought of another topic, which could allow us to discuss about the main aspect of our Code of Practice, and at the same time, may interest more the Armenians.

"Theatre and criticism in small societies" or "...in small communities". In 1998, in the Gdansk congress, the IATC discussed something like Theatre in small communities. But now, with the echoes coming from the UK about our proposed Code of Practice, we see a clear opposition between critics who consider themselves mainly journalists or observers of theatre from the outside, and critics who feel closer to theatre art and theatre practitioners. Living in a small community myself, I consider that critics should be closer to theatre artists. But I understand that in large cities with a lot of theatre and many critics, the situation can be very different. In London, Paris or New York, we can have many different comments about a play, and pros and cons can finally balance each other. (And if they don't, then unanimity is also more meaningful!) The situation is very different in a society (a city / a country / a community) where there is either little theatre, or few permanent credible critics who work full time and have an authority on the theatre activity. There, relations are often almost incestuous between artists and critics. It is for them that a Code of Practice would be helpful. I suppose such a theme would help depict the situation of theatre and criticism in many small societies, like Armenia.

With this theme, our symposium would not be focused only on our Code of Practice, but would allow us to discuss its major aspect, which presently causes conflicts.

Michel

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(...) About the theme for the congress in Yerevan, Armenia, I do agree with Kalina and Kim Yun-Cheol. "The Codes of Practice" is important, but the internal matters which will rather limit the scale of discussion.

I suggest another themes as below:

- A) The Expanding Theater or New Theatricality and Its Boundary -
Under this theme, we can discuss the new theatres beyond the conventional theatre, examine the definition of theater and its future.
- B) Examining Boundary in the Expression - you can discuss the boundary from geographical, cultural artistic and even philosophical point of view.
- C) Theatre and the Society - under this theme, we can talk about the Code of Practices in criticism. Also, our responsibility for the society.

Akiko Tachiki

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Michel Vaïs,

Secretary General

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REPORT from Tomasz Miłkowski

1. I've participated in the interesting meeting in Bratislava (21October), that organized Milos Mistrík (prior president of Slovak section) and the small audience theatre (about 100 viewers) Divadlo a.ha. The theatre presented its three productions: the play by Schmitt (France), Enquist (Sweden) and Spiro (Hungary). This one day mini festival was connected with discussions moderated by critics (Mistrík, Tanana, me) and at the end with a panel, in which participated: Per Enquist, Marina Tanna (critic from Lithuania), Dagmar Podmakova (researcher from Slovak) and me as a member of Ex-Com IACT. We discussed about the cultural changing in Europe after the transformation. The title of that meeting was : "The theatre b takes close to Europe". In my opinion it a model of the sort regional meeting, that could be organized in many countries. By the way organizers paid all cost of the participation in this event (included cost of the travel).

2. I've traditionally participated in Wroclaw monodrama festival (21-23 November), where I headed a discussions after performances and the short seminar about perspectives of the one man show. There was an occasion to the promotion of my book devoted to Wojciech Siemion, the leading Polish mono actor "Teatr Siemion" (The Siemion Theatre) -- this event was repeated in Teatr Polski in Warsaw (7 November).

3. I was in touch with the director of Polish heart Institute in Warsaw, who confirmed possibility of organizing the seminar for young critics (10 person, in English only) during the Warsaw Theatre Meeting (the end of May and the beginning of June 2010).

4. The Polish section prepared the precontract with a company "Global Wings" from Warsaw, that is the experience organizer of congresses and the big tourist events. "Global Wings" will be our main producer of Warsaw Congress in 2012 (included raising funds for that event). It was an important step to our Congress.

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Report from Jean-Pierre Han

Tout d'abord je tiens à m'excuser pour mon absence auprès de vous tous. Mais les dates sont inamovibles : le 4 janvier est le jour de la rentrée universitaire à la Sorbonne, et je ne vois pas comment j'aurais pu m'y soustraire. Toutes mes pensées iront vers vous...

Après Pilsen j'ai peu voyagé. Néanmoins j'ai été invité au Salon du livre d'Alger en novembre en tant que rédacteur en chef d'un journal multi-culturel (*Les Lettres françaises*) et non pas en tant que critique dramatique. Même s'il n'était donc question là-bas que de livres, j'ai pu établir un certain nombre de contacts, et envisage maintenant de proposer à nos amis algériens au moins un comex (à Alger ou Oran). Je pense qu'il y a une réelle possibilité de ce côté-là. Cela me paraît d'autant plus intéressant que ce serait une première sur ce continent. Je poursuis mes tractations, d'autant que je dois me rendre en avril prochain à Oran pour des manifestations théâtrales dont je suis partie prenante.

J'ai également voyagé en France, et tente encore d'organiser ici ou là un comex. Il y aurait peut-être une possibilité en 2011 au Centre dramatique national de Normandie à Caen. Mais je suis obligé d'être extrêmement prudent sur ce chapitre. Ainsi que sur un éventuel colloque sur la critique dramatique à l'IMEC (Institut de la mémoire des écritures contemporaines) où, bien évidemment j'envisagerais de faire inviter les membres du comex (au moins son bureau).

Concernant un éventuel stage pour jeunes critiques au festival de Naples, je poursuis les démarches, un rien difficiles. L'un des problèmes étant que le festival se déroule au mois de juin...

Bravo pour le journal du web : j'ai pu exprimer mon sentiment directement à Maria Helena que j'ai rencontrée, par hasard (!) à Paris... Elle m'a demandé un article pour le prochain numéro, ce que j'ai, bien évidemment, accepté.

Jean-Pierre Han, vice-président.

Je vous joins l'article que j'ai écrit et publié dans le dernier bulletin du syndicat professionnel de la critique de théâtre, de musique et de danse paru en novembre dernier. J'y lance, notamment un appel pour un comex en France ! Michel, je pense, peut le mettre sur le site.

Le comité exécutif de l'AICT (Association internationale des critiques de théâtre), forte de ses douze membres provenant de douze pays différents, se réunit deux fois par an, dans des lieux et théâtres qui sont en capacité de les inviter. Ainsi cette année le premier comex (comité exécutif) pu se réunir à Wroclaw, en Pologne, lors du 13^e Prix Europa. Le deuxième se tiendra à Pilsen, en République Tchèque, lors de son 17^e festival international. Certains pays, à travers leurs institutions et leurs manifestations, tiennent beaucoup, et ont encore les moyens d'inviter ainsi douze critiques qui, souvent, lorsque cela est programmé, interviennent dans leurs colloques et débats. C'est pour eux un moyen d'accroître leur rayonnement. On remarquera que le dernier comex organisé en France remonte à quelques années et fut le fait bien naturellement de notre syndicat dont j'étais alors le président et surtout de la Biennale internationale de la marionnette que dirigeait alors Lucile Bodson. Depuis, rien... et lorsque lors des réunions j'entends la liste des pays qui se proposent de nous accueillir, j'ai toujours un petit pincement au cœur, et un peu honte de n'avoir rien à offrir. Je comprends bien le manque de moyens de nos institutions théâtrales – mais la crise est universelle –, et parmi les pays proposant d'accueillir le comex bon nombre sont bien moins riches que nous. Il faut bien en venir alors à ce que je nomme un manque de désir, une manière aussi de moins bien considérer la critique dramatique qu'ailleurs. Le raisonnement serait simple : qu'avons-nous à faire avec des critiques d'autres pays, n'ayant déjà pas grand-chose à faire avec ceux de notre hexagone? Je rêve d'un comex à Avignon qui est quand même un grand festival mondial, n'est-ce pas ? Mais c'est un rêve...

Je n'ose parler non plus des Congrès de l'AICT qui ont lieu tous les deux ans. Le dernier en date s'étant déroulé à Sofia en Bulgarie. Là c'est plus d'une centaine de critiques du monde entier qui se réunissent, discutent, « colloquent ». Organiser une telle manifestation coûte, j'en conviens, très cher. Sans doute faut-il une véritable volonté gouvernementale pour pouvoir le faire, comme ce fut le cas avant Sofia, à Séoul, et plus loin dans le temps à Bucarest ou à Montréal...

Le comex organise aussi des stages pour jeunes critiques (tous déjà professionnels). Là, la France s'est montrée un peu plus accueillante. Mais remarquons, encore une fois, que ce sont des festivals « modestes » (au plan de leurs moyens financiers) qui font l'effort de nous recevoir : le Festival des francophonies en Limousin, le Festival mondial des théâtres de marionnettes de Charleville-Mézières...

En tout cas, si d'aventure ces quelques lignes tombent sous les yeux de quelque responsable de manifestation théâtrale qui serait intéressé, je suis prêt à venir discuter !

Jean-Pierre Han, vice-président de l'AICT.

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Report from Dr. Kalina Stefanova, Director Symposia IATC

Dear Colleagues,

As you have already found out from our President's report, next year promises to be a good one for the experienced critics symposia (Cultural Bridges). Apart from the two events Yun-Cheol mentions--in Georgia and in Slovenia in October--we are supposed to be having a symposium in Craiova (23 April, 2010). I think all of us have the kind invitation from Mr. Emil Boroghina. I will be in touch with him after the New Year for confirmation and, if so, for the details. I'm using "if so", since after all we are in the midst of the financial crisis. Hopefully, it won't affect the great Craiova Shakespeare Festival. I'm also in correspondence with Andrea Tompa, who had mentioned the possibility of an event in Hungary--as of yet not confirmed. And, of course, we'll have our major symposium in Yerevan on which I'll start working as soon as the topic is fixed.

PS : On the 30th of December I received a message from Alja Predran from Slovenia who tells me that she's still waiting for the final confirmation of the finances for the conference there. It is very likely, she writes, that they'll be able to invite the Ex-com members and some members of the national section to participate (circa 20-25 people). If so, this is going to be from October 20th till 24th 2010. Some members of the national section are already working on the subject matter. She writes that very soon after the New Year she'll be able to confirm this information and disseminate it among everyone.

I think we could extend our thanks to all our colleagues who are so kind and courageous to host IATC events in such tough economic times.

Kalina

Talking about that, I'm sending you now the abstract I've prepared for the topic I suggested. Mr. Ghazanchyan, as you know, has expressed his reservations about this topic. This, however, happened before he had read this abstract. I had a correspondence with the Coordinator of his festival previous of sending them the abstract--now they have it too--and they seemed to be misled that the topic had to do only with Armenian history. Maybe due to the fact that I had mentioned its relevance to that. Then I had to explain to the Coordinator that it's very obvious that an IATC Congress can not deal with a topic not having to do with Theatre. So the abstract is down below FYI. Let me mention that the topic Michel suggests is, of course, an excellent one for our Congress.

In the end, let me say how much I'll miss not being with you in India but I still am not allowed to undertake such short stressful work trips. I wish you a very fruitful work and a nice celebration of the New Year before that.

Best,
Kalina

REFUGEES ON STAGE AND THE STAGE AS A REFUGE

With 42 million people currently displaced worldwide and the "promise" of many more to join them in the near future, due to the ecological catastrophe adding to all the traditional factors, the topic of refugees and exiles isn't about to leave the world stage. On the contrary. Time, alas, has added its own topicality to the plays already devoted to the subject.

How has contemporary theatre reacted to that gruesome phenomenon? Have its reflections been primarily confined to documentary drama and verbatim theatre, for the obvious reason that the true stories of these "homeless" of the world frequently sound more fictional than made-up ones, proving to be of the same material of which the best drama - and indeed tragedy - are made? Has theatre been sensitive to the topic on a broader base? Or, in the so called receptionist societies, has it chosen generally to avoid and ignore it? It's obviously very easy to say that only the world from which these

people are trying to escape must bear the whole blame for their pain, but shouldn't the responsibility be equally shared with the world that often greets them like animals who have dared to invade its inviolable territory and disturb its comfort?

For years now contemporary media have been distorting the nature of classical catharsis, constantly delivering the n'th war or human tragedy into our very living rooms, making us feel privileged that all this is not happening to us. On the other hand, this steady diet of horror in the home may have made us so indifferent already that we hardly notice it: the threshold of our tolerance to other people's suffering is raised day by day. How has theatre been helping us find our way through this new borderland between compassion and cynicism? Has it attempted to do so at all?

Theatre itself has always offered refuge to topics, characters and emotions chased away from the establishment and expelled by the bon ton. How has it been maintaining this important role? And in a time of ardent struggle for universal recognition of the right of free speech, how has theatre been defending another no less essential right, that of preserving human dignity, which is so often abandoned if a refugee is to manage to make the transition from the "under" land of suffering and oppression to the "upper" land of freedom and prosperity.

The IATC and the Yerevan Theatre Festival invites papers dealing with these and like questions, with examples from the theatre of your own country or of the world.

(...)

Kalina

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REPORT from Mark Brown (more after Margareta's message)

30 December, 2010

Gentlemen! And the answer comes back from Ian Shuttleworth, the numerical vote was 16 against the code, 5 in favour; I'd be interested to know if any of the 16 votes against came from outwith the ranks of those who attend Critics' Circle meetings in London (I'll never know, of course).

A Happy New Year to you all.

Best,
Mark

From: Mark Brown
Sent: 27 December 2009 13:32
To: vais@ca.inter.net; yunckim911@yahoo.com
Cc: Don Rubin
Subject: British vote

Dear gents,

Please see below Ian Shuttleworth's announcement of the result of the British vote on the code. I'm not surprised by it (except, perhaps, by the fact that that we gained nearly a quarter of the vote for the code in the face of the overwhelming hostility of the leadership of the British section). I've asked Ian Shuttleworth for the numerical result, also, as I suspect a low, London-dominated turnout (i.e. the less involved people are in debating an issue, the less likely they are to vote on it).

Best,
M

Dear colleague,

No votes on this matter having come in for several days, and I having overlooked the little matter of setting a close to the poll, I intend to call this one now, with the result being 23.81% in favour, 76.19% against.

Happy New Year.

Ian Shuttleworth
Secretary, Drama Section

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REPORT FROM Margareta Sorenson

Dear everyone: Margaretas report/letter

1.

This time my report is brief! I have been too busy with book projects and preparing the paper for the Gujarat conference. And to try to explain the contradictions in the debate about the code of practice to my Swedish colleagues. No one here understands the need of a code, because everyone would apply to normal press codes.

When I first saw the theme on refuges pass by (because it did!, it was commented on, I remember by for instance Mark...) I immediately propose that the code of practice should be a theme of the congress. It is obviously a question engaging many of us, the congress is a very good opportunity to discuss it. So I agree with Michel, but I do not think this is a matter of "small" communities, but different media traditions. It is very clear that the anglo-american and west-eruropean tradition for theatre critics (as other art critics) is part of journalism and it's many branches. It has been so since early or mid 19th century and is a part of freedom of speech, print etc. The critic is seen as a part of the audience, which is equivalent with the readers (listeners/viewers) of the medias, including new medias. (The situation of the press in former East Europe is naturally different, with only twenty years of commercial, i.e. free press.)

As I see it, IATC must combine the traditions and stay open to both journalist critics and more academic ones. As printed papers are in urgent and severe danger and no one knows how many of them will continue on-line only, I propose this as a theme for the congress: Theatre criticism - journalism and/or academia.

2.

I have seen only one proposal for the Thalia prize from a national section, Eugenio Barbra from the Polish section. (Or is there another one? I have heard that the Japanese section prepared one, but I have not seen it being presented.) According to the rules a proposal should be seconded by another national section. We, members of ex com do not have the right to make proposals on our own. To me, it does not look as if the IATC members had fully understood the procedure, and that IATC as an organisation is not "mature" yet to present the prize in a serious way. I propose that we make a break for this congress and restudy the meaning and the principles of the prize to be able to present it properly in 2012.

3.

Finally, there will be a Swedish-Georgian workshop on cultural journalism, if in conjunction with the seminar for new critics in september 2010 I still can not say. (The workshop is part of a vast Swedish-Georgian exchange on how to develop cultural life and it's medias.)

The invitation from the Swedish Theatre Biennial for an excom meeting in May 2011 remains.

Happy New Year and see you soon in India!

yours,

Margareta

(P.S. I had my visa in the last minute yesterday.)

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Colleagues all,

I agree with Margareta that the code of practice should be the subject of the Yerevan congress. However, in order to avoid it becoming an acrimonious, semantic tussle over this or that clause of the most recent draft, I propose that a range of discussion topics be formulated relating to the various issues at stake (such as the definition of a 'professional critic', the relationship between the critic and practitioners, and so on). I think it would be much more fulfilling to discuss properly the issues, rather than merely debate the specifics of the code. I'm sure, in any case, that this is what Margareta had in mind.

Best wishes to you all for a peaceful and prosperous 2010,

Mark

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Dear Yun-Cheol and Michel,

Happy New Year!

Several things which I'd like to share with you and the colleagues from the Ex.Com. springing up from Margareta's report.

(...)

3. Finally, I'd like to also express my opinion regarding the two proposed topics: "Theatre and criticism in small societies" and "Theatre criticism - journalism and/or academia". The first topic is much broader and opens up the discussion to the bigger world. We are not a trade union and while seminars for both young and experienced critics could easily focus on inner professional issues, a Congress is a big forum and we have to try to offer themes and discussions relevant and of significance to our times and the world, as theatre, our subject matter does. Also, the second topic has never stopped--and very rightly at that--being on the agenda of the seminars; so I wonder if transferring it to our biggest forum wouldn't make for a repetition. Moreover, in some of the papers from the recent Congresses it has been dealt with albeit with the perspective of the concrete then topics. For instance, my paper in Seoul dealt exactly with that.

I just wanted to share these issues which, if I was coming to India, I'd raise at our meeting. Thank God, we have internet !!!

many thanks and best wishes to all,
Kalina

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REPORT Paulo Eduardo International New Theatre Critics' Seminar

2010

Warsaw (Poland), May 2010 (5 days, 12 participants) (Tomasz Milkowski, still no reply to my message) **Français**

Naples (Italy), June 2010 (10-12 participants), within the framework of the Festival of Naples, its director Renato Quaglia (Jean-Pierre Han, still waiting for further details) **Français**

Debrecen (Hungary), September 10-14 (12 participants, English only, one monitor Hungarian), within the framework of the Hungarian theatre festival DASZSZ (<http://www.szaszsz.hu>), contact: Andrea Tompa (tompa.andrea@gmail.com, messages exchanges, last message received 24 11 09 confirming everything) **Français**

Tbilisi (Georgia), no dates (**October**), within the framework of the Tbilisi International Theatre Festival (contact Eka Mazmishvili: eka@osgf.ge) **Français**

Seoul (Korea), October 2010 (7 days), in the framework of the Theatre Olympics (waiting further details from Yun-Cheol Kim) **Français**

2011

Gävle (Sweden), May 2011 (Margareta Sörenson)

Prague (Czech Republic), June 2011, within the framework of the Prague Quadrennial (Mirka Potuckova: mirka.potuckova@divadlo.cz)

Charleville-Mézières (France), September 2011 (Jean-Pierre Han)

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Thème pour congrès d'Erevan

Cher Michel

Puisque le thème "théâtre et réfugiés" pour notre prochain congrès ne plait pas à nos hôtes arméniens il me vient à l'esprit un sujet qui est sans doute plus en accord avec la situation arménienne à la fois nationale et culturelle.

"Le théâtre et la critique théâtrale comme lieux (ou instrument) de la transmission de la mémoire"

Ce sujet pourrait être en rapport avec l'histoire de l'Arménie - mémoire du génocide, occupation soviétique, difficile transmission de la culture et de identité nationale, comment le théâtre (la pratique et l'écriture dramatique et critique) peuvent être dépositaires de cette mémoire.

En attendant ton opinion ainsi que celles des autres.

Amitiés

Irène Sadowska Guillon

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Rapport de la Trésorière pour l'année 2009

I - Total général

2008	2009
15 462,73 €	16 217,05 €

II - Analyse des recettes

2008	2009
Cotisations : 5 148,81	4 718,06
Autres 566	94,48
Total 5 714,81	4 812,54

Moins de recettes en 2009 d'environ 900 €

Internet banque	104
Transport livres Amsterdam	263,59
Cadeau CE Pilsen	41
Cartes AICT	150
Déjeuner réunion travail	75
Matériel informatique	
Secrétariat Général	580

Les déplacements sont en baisse de 1 389 € en 2009. Les frais de virement en augmentation de 94 € (frais exceptionnels de règlement de Colbanet, internet).

V - Conclusions

L'état des comptes de 2009 est positif : certaines rubriques sont en baisse sensible, les hausses des autres rubriques correspondent pour la plupart à des frais exceptionnels.

Irène Sadowska Guillon

Trésorière



Association Internationale des Critiques de Théâtre
International Association of Theatre Critics

2009	Débit	Crédit
Poste	68,04	
Fax - Internet	149,40 €	
Page Web	1 423,76 €	
Fournitures	585,16 €	
Divers	1 831,86 €	
Total	4 058,22 €	

En caisse au 1/1/2009		15 462,73 €
Cotisations 2009		4 718,06 €
Crédit		94,48 €
Total général		16 217,05 €

Comptes arrêtés le 31 décembre 2009

La trésorière générale

Irène Sadowska Guillon

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Report from Ivan Medenica

My report:

I have a great pleasure to inform you that the symposium "Dramatic and Postdramatic theater: ten years after", which I had organised in Belgrade in September during Bitef festival, was quite a big success. There was a lot of audience for a scientific conference (students, young artists), a big interest of medias and, what is the most important thing, interesting papers and dynamic discussions. The theme of the symposium was dedicated to the 10th anniversary of the book *Postdramatic theater* written by Hans-Thies Lehmann, the impact this book has already left on the international theater studies and artistic work as well and the actual relationship between dramatic and postdramatic. Besides Lehmann himself, other participants were Patrice Pavis, Marco De Marinis (Bologna University), Elinor Fuchs (Yale), Falk Richter, Roland Schimmelpfennig, Tomi Janežič... I'm sorry that no members of the ExCom couldn't accept my invitation to take part in the symposium. Proceedings from the conference will be published and prof. Lehmann proposed me a kind of a collaboration because he is now working on a German collection of essays dedicated to the feedback his book has made in the last decade. Considering the IATC activities, I've been working on some regular things such as the English version of the minutes from Plsen.

The Serbian national section was pretty serious in preparing the nominations for the Thalia award which means that we made a special committee for this purpose (Mr Aleksandar Milosavljevic, president of the national section of IATC and general manager of the Serbian national theatre from Novi Sad, Ms Aleksandra Jovicevic, PhD, professor of theater and performance studies at the Faculty of drama Arts in Belgrade and La sapienza University in Rome and Ms Ksenija Radulovic, MA, director of Theatre Museum of Serbia in Belgrade and myself). In the attachment you have our nominations.

All the best, see you soon in India.

Yours

Ivan

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Report received after the excom meeting

With all due respects to my dear colleagues

I'm afraid I have to convey my regrets for the delay incurred. I was compelled to be patient and to linger a bit, regarding some odd cases.

I take you have had a fat time up in India and all the respective sessions have had a fruitful outcome.

The following is a short incurred-report, concerning what had been going on in the past few months, in the Iranian branch of IATC:

- 1- Live critic sessions pertaining the current stage-plays.
- 2- The printing of critics in various issues by all Iranian IATC members.
- 3- Co-ordination for the first IATC Board of Jury for attending International Fajr Theatre Festival with participations of: Yun-Cheol Kim, Ian Herbert and Maria Helena and other two Iranian critics (members of IATC): Mehrdad Rayani-Makhsous and Mehdi Nasiri.

The said Jury, will audience 22 Iranian stage-plays, during the Festival decade, hence consequently will award seven prizes in seven various branches: 1- The best play. 2- The best director. 3- The best actor. 4- The best actress. 5- The best playwright. 6- The best stage-cast and finally 7- The best stage-play music.

Needles to say, that all cash prizes will be undergone by Fajr Festival, as well as awarding a Certificate of Appreciation, on behalf of IATC (will be prepared by the Board of Jury in Iran).

- 4- The Persian translation of "Violence Theatre" book has not yet been displayed to window, due to umpteen reasons.

We trust in the near future, we could publish and publicize the above book.

Looking forward to meeting the lot of you.

Kathy Salmasi

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Dear Mr. Kim Yun-Cheol
Mr. Michel Vais
Colleagues at the Executive Committee

A Happy New Year to you all!

I wish you all the best in the year of 2010

May the year of 2010 bring you all and IATC a lot of happiness, success, prosperity and the world piece !!!

I am so sorry for my absence from the Executive Committee this time. But, I will do my best to take our responsibility in communicating with you in mail. I am attending the Committee at heart!

This is the report from the Japanese Section for the Executive Committee.

1) With the change of the administration, it is true that the budget of art and culture is so strictly examined to reduce the amount. The poverty rate in Japan is very high now with the high unemployment that counts 3.5 million people.

In spite of the very difficult economic situation, however, the Japanese Section still plan and hope to hold the Asia Symposium and the Executive Committee in collaboration with the Festival/ Tokyo in

November 2010.

We will have the meeting with the Festival/Tokyo in January to discuss the matters in more realistic perspective. We see the possibility and discuss the feasibility of the plan with the Festival. Mr. Nishido in mid January and myself in probably early or mid February now plan to visit Seoul to see our president, Mr. Kim Yun Cheol to report and discuss this matter. In fact, the timing of this Executive Committee is too early to give you any concrete information about this. We are hoping to issue our invitation at the time of our World Congress in Armenia.

Attached, please refer to our plan of the Asia Symposium. If the Executive Committee has any suggestion for us, we are happy to hear it.

2) About the theme for the congress in Yerevan, Armenia, I do agree with Kalina and Kim Yun-Cheol. "The Codes of Practice" is important, but the internal matters which will rather limit the scale of discussion.

I suggest another themes as below:

- A) The Expanding Theater or New Theatricality and Its Boundary -
Under this theme, we can discuss the new theatres beyond the conventional theatre, examine the definition of theater and its future.
- B) Examining Boundary in the Expression - you can discuss the boundary from geographical, cultural artistic and even philosophical point of view.
- C) Theatre and the Society - under this theme, we can talk about the Code of Practices in criticism. Also, our responsibility for the society.

3) Thaliana Prize

Besides our nomination, I would like to vote for Prof. Richard Shechner who has been nominated by Kalina and Don, the Canadian Section. He is suitable for the Prize.

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