

**Minutes of the meeting of the Executive Committee (Excom)  
of the International Association of Theatre Critics,  
held in Tbilisi, on 29-30 September, 2011**

**1. Attendance**

Those present: Yun-Cheol Kim (President), Michel Vaïs (Secretary General), Margareta Soerenson (Vice-President, Sweden), Jean-Pierre Han (Vice-President, France), Irène Sadowska-Guillon (Treasurer, France), Jeffrey Eric Jenkins (USA) (2<sup>nd</sup> part of the meeting), Tomasz Milkowski (Poland), Akiko Tachiki (Japan), Katayoun Hosseinzadeh Salmasi (Iran), Mark Brown (Great-Britain) and Zhang Xian (China). Also present: Zhu Ning, interpreter for Zhang Xian.

Absences and regrets: Ivan Medenica (Adjunct Secretary General, Serbia), Brigitte Purkhardt (Canada).

**2. Adoption of the agenda**

It was adopted unanimously, as it appears hereafter.

**3. Approval of the meeting of St Petersburg, 13 April, 2011**

Approved unanimously.

**4. Matters arising from these minutes**

None.

**5. Reports**

**5.1. President**

Yun-Cheol had nothing to add to his written report, which is in **annexe 1**.

**5.2. Secretary General**

Michel's report is in **annexe 2**.

**5.3. Treasurer**

Irène's report is in **annexe 3**. She also announced that the Croatian section is now in goodstanding.

**5.4. Other members**

Akiko: The Japanese section is ready to send a list of their members to the IATC. However, it is touchy because some members don't want to give their address. The number of members is probably greater than expected (17 or 18 persons more). Akiko will therefore send a greater amount for the dues. For the Thalia Prize: no proposal for now. The Japanese section will soon publish a theatre journal.

Discussion on associate members and members of national sections. Michel and Yun-Cheol reassured everybody by quoting the Articles of Association: one cannot become an associate member if he/she is a member of a national association.

In his report, Ivan proposed to reduce to three the number of persons in the Tehran jury, as is the case in Sarajevo and Novi Sad. The excom felt it was not necessary: it depends on the situation in each country. Ivan's report is in **annexe 4**.

### **5.5. Critical Stages**

For the issue on “Theatre in exile”, all is going well according to Don. Mark is in charge of the section on symposiums, which will contain the Maribor presentations. Irène writes a lot: for CS 4, she generously submitted five articles. Yun-Cheol reminded that editors have agreed in St. Petersburg that one can submit two articles at the most, to leave room for other contributors.

## **6. Programme**

### **6.1. Congresses of 2012 and 2014**

Tomasz’ written report is in **annexe 5**.

**New dates:** Tomasz invited the IATC in Warsaw from **25 March 2012 (arrival date) for excom members, or 26 March for the other participants, to 31 March (departure date for all)**. Yun-Cheol and Michel will go to Warsaw from 3 to 7 October to prepare for the congress. They will meet some political sponsors and officers of the Theatre Artists Union, will participate in a round table with Polish critics about the code of practice, and in a press conference announcing the congress, and will have a TV interview. A web site will be launched about the congress on October 1<sup>st</sup>. This site will be entirely in Polish and will stay after the congress, for the young critics of the Polish section. Two small books will be published in English, about Polish theatre after 1989, and the winners of the critics prizes since 2000. During the congress, there will be a touristic day with a cultural programme.

For the theme of the congress, Tomasz had four propositions:

- 1) “The theatre of a travelling diaspora.” When the diaspora, instead of creating ghettos in the country of adoption, is integrated and influences the dominant culture. Participation of people from outside to a new culture.
- 2) “Does the theatre need drama?”
- 3) “I or a stranger?” The issue of the excluded, the acceptance of foreigners for various reasons (economic, cultural, sexual reasons). Mark proposed a similar topic: “Outsider art or the art of the outside?”
- 4) “Theatre escapes from theatre.” From new spaces like factories, to the use of new technologies (TV, movies, installations, performance art), all which becomes central in today’s theatre. In other words: what is the new map of theatre today in the world?

After discussion, the theme finally chosen was:

“Theatre out of the theatre”; « Le théâtre hors du théâtre ». It will be developed by Tomasz, Yun-Cheol and Michel in Warsaw, then sent to Jeffrey for English revision.

### **Beijing (2014)**

Zhang thanked Akiko, Jean-Pierre and Margareta who welcomed for the first time some young Chinese critics abroad; they came from various Chinese academies. This was again the case in Tbilisi. It will contribute to enhance IATC’s presence in China, to which he said he would keep working.

As for the congress, it will be mainly supported by the Chinese Central Academy of Drama in Beijing. The dates will be specified later. He also intends to invite Yun-Cheol,

Michel and other excom members before the congress, to help prepare it. Zhang Xian's report is in **annexe 6**.

### **6.2. Excom Meetings**

The next meeting will be in Warsaw, during the congress. There is a proposition for Chicago in October, 2012. Edinburgh is also mentioned for August, 2012 (this could also be the occasion for another type of meeting: seminar for young critics or established critics meeting). This will be discussed among Jeffrey, Yun-Cheol and Mark.

### **6.3. Seminars for young critics**

Jean-Pierre informed the excom that there would be a seminar in Riga from 18 to 24 November, 2011, only in English. There will be twelve participants, eleven of whom are women, all newcomers. For 2012, Warsaw (two groups, French and English), and other propositions to choose from: Maribor (oldest standing invitation), Novi Sad, Hungary and Montreal (FTA). Jean-Pierre found especially interesting the invitation from Montreal because this would allow us to cross the Atlantic. He said he would work with Mark to decide. They will try to organize three seminars. According to Jean-Pierre, it would be important that the Chinese section sends participants; they would then be able to help organize seminars in China. Jean-Pierre and Mark's reports are in **annexes 7 and 8**.

### **6.4. Established critics' meetings**

Margareta reminded the possibility in Edinburgh. Another one would be at the end of May, 2012 in Chengdu, with the UNIMA congress. It would be either a seminar or an established critics meeting. To be continued. Other meeting: Caen (France), 13-17 November, 2011, at the Scandinavian Theatre Festival. Jean-Pierre said he had already invited critics from Sweden, Norway and Finland.

### **6.5. Other proposals**

Lyon-Villeurbanne (France): Christian Schiaretta offered to host an established critics meeting, some time in 2012. June? Fall? Margareta said she would contact him and propose some dates.

Fadjr Festival: see further.

## **7. Relations with other organisations**

UNIMA: already discussed.

## **===== 2<sup>nd</sup> part: 30 September – Discussions & Decisions =====**

## **8. Membership and recruitment**

As mentioned in his report, Michel recommended that the following new members be accepted: Liam Murphy (individual) and the Georgian section directed by Irina Gogoberidze. This is adopted unanimously. The excom decided that, for having hosted the present meeting, the new Georgian section would be exonerated from its dues for 2012.

The other candidates interested in joining the IATC had not yet sent in their dues.

Addition to Michel's report: he had just received an e-mail from a Stephen Chifunyise, from Zimbabwe, and another one from Pawit Mahasarinand, from Thailand. Both wished to create national IATC sections.

Yun-Cheol asked that we insist with our German colleagues so that they join the IATC on an individual basis.

### **9. Thalia Prize**

announced the three proposed candidates: Georges Banu (Portuguese section), Eugenio Barba (Polish section), Kapila Vatsyayan (Canadian section). She then summarized the explanatory citations received. After discussion, Kapila Vatsyayan was elected. She will be offered a round trip economy ticket for Warsaw. Yun-Cheol said he would ask Don to contact her. Margareta agreed to make the presentation. After the laureate has answered if she would be present, Yun-Cheol will ask the Romanian section to put her name on the trophy which will be given to her. Margareta's report is in **annexe 9**.

### **10. Book Project**

Collection of articles from *CS/SC*, and proceedings of the Yerevan symposium: Katy said she would bring copies of the two books in Warsaw, in English, French and Farsi.

### **11. Other business**

- Tehran Festival jury: the excom has decided to delegate Ivan, Mark and Brigitte for the next festival.

- Robert Sturua case: a letter by Mark Brown about the sacking of the director of the Rustaveli National Theatre was discussed and amended, then approved unanimously. It is in **annexes 10 and 11, in French and in English**.

### **12. Date and place of the next meeting**

Warsaw, 26 March, 2012.

**Michel Vaïs**, Secretary general

==

ANNEXES

#### 1. President's Report

Since our meeting in St. Petersburg in April, I have been mostly focused on editing the 4<sup>th</sup> issue of our Web journal *Critical Stages*, which was posted in June. I am very happy that *Critical Stages* has its first special topic section on "Censorship in disguise." Some colleagues and readers expressed their satisfaction with the 4<sup>th</sup> issue. I thank section editors and co-editors very much for the success.

I also participated in the Swedish Theatre Biennial Festival in mid May and in the bureau meeting and the CS editors' meeting of IATC in the frame of the festival, about which I expect Michel will give us more detailed report.

In June, I was invited to Pecs, Hungary, by Andrea Tompa and the Hungarian Section of IATC to participate in the Hungarian National Theatre Festival. I and other international guests had a meeting with Robert Alföldi, artistic director of the Hungarian National

Theatre, who was almost sacked by his government for his productions that are unfriendly to the government. Thanks to the support from various international theatre communities for Freedom of Expression, including me and IATC, he can now keep the position until his term expires.

In late August I participated in the Edinburgh festival. Asia is the theme of the festival for the year. Thanks to Mark Brown's arrangement, I had a meeting with the director of the festival Jonathan Mills and discussed mutual collaborations. He was interested in hosting our excom meeting and young critics' seminar. It could be the combination of the two that is very likely to happen in 2012. Mark Brown will continue to be our liaison with the Edinburgh festival.

Now I have begun to work for the 5<sup>th</sup> edition of Critical Stages.

==

## **2. Secretary General's report – Excom meeting in Tbilisi, September 2011**

1. While I was in St. Petersburg, I was contacted by Oscar Bianco, a media relations director who works for several Spanish festivals. He wanted to invite a few European IATC critics working for major newspapers for the FACYL festival in Salamanca, and take part in a round table public discussion. I suggested some specific colleagues from Poland, France, Russia, Greece, Great Britain, Italy, Serbia, etc. Some of them were invited. I was also invited, but was not available. After this event, Mr Blanco was very enthusiastic, and wishes to keep contact with the IATC in order to organize more international events in Spain. He also wishes to participate in our Warsaw congress. I told him this would be possible as an independent participant.
2. Since our St. Petersburg excom meeting, I have received from the Spanish section a long letter in Spanish, then another one in English which I circulated to the excom, exposing dissatisfactions from this section, suggestions about the way the IATC should be ruled, and announcing a new code of deontology for the Spanish critics. Among other things, Mr Hormigon said that within the IATC are some "bogus entities" (fake associations), that the elections to the excom are not taken seriously, and that the IATC is slowly becoming an association of individuals. This last letter was published as an editorial signed Manuel Vieites in *ADE Teatro*, the journal of the Spanish section. I replied to them and circulated my letter to the excom.
3. I participated in the Theatre Biennial in Gävle, Sweden, in May, thanks to an invitation from Margareta, and we had a meeting of the Bureau and of some contributors of *Critical Stages*. We took decisions about the Tbilisi Symposium with Irina Gogoberidze (who was also there), and about the Thalia Prize.
4. I wrote small texts about the St. Petersburg event and the Gävle bureau meeting for the web site, accompanied by photos.
5. I have received many requests to circulate messages to our membership: petitions, messages of distress, etc. I have distributed some of them. Yun-Cheol and I always take a position together after consultation.
6. I have received a request from the Teatro Stabile from Turin, Italy, who want a list of our members, in order to invite critics to the Torinodanza Festival and the Prospettiva Festival. Of course, I told the person (Ms Carla Galliano) to take the information available on our web site.

7. Several convention bureaus write to me to organize an IATC congress in their city. This was the case recently from Toulouse, France.

**New members and Recruitment (we must check with Irène, our treasurer, if payments have been sent)**

1. **Mexico:** After many years of silence, Ms Lorena Meeser advised me she wanted to renew her membership as an individual or a national section.
2. **China:** I advised Mr Lin Shen that he cannot be at the same time an associate member of IATC and a member of the Chinese section.
3. **Croatia:** The Croatian section accepted a compromise to pay all its dues gradually over the next few years.
4. **Azerbaijan:** Critics wish to create a national section. I suggested Mr Shaig Safarov that he comes to Tbilisi to meet some of us and see how the Georgian section is being set up. He is organizing a first international puppet festival in November 2011, and inviting me again in Baku. He wants to organize some IATC events in his country.
5. **Belgium:** Freddy Decreus –who was on the excom in the past—now wishes to join as an individual member. I encouraged him to do so.
6. **Mysterious country:** I received a request for information from a Mr Sharadi Isaac (or Ssharadi Kanga), who wants to join as a “national section”, but he never answered when asked which country he comes from.
7. **Northern Ireland:** We now have a new individual member in this country, Mr Liam Murphy. APPROUVÉ.
8. **Luxembourg:** Mr Stéphane Gilbert wrote me after having been contacted by Brigitte Purkhardt, to join the IATC.
9. **Italy:** A new group is joining the IATC, The “New Criticism Association”, headed by Sergio Lo Gatto. After consulting Mark, Jean-Pierre and Yun-Cheol, it has been decided to accept him as a participant in the Young Critics’ seminar in Riga.
10. **Cameroon:** A critic from Yaounde, Mr Parfait Tabapsi, who publishes a bilingual monthly magazine called *Mosaique/Mosaic*, wishes to join. I had talked about our activities to a theatre festival director from Cameroon, while I was in Sweden, in May.
11. **Nigeria:** Mr/Ms Festus Idoko, enquired to Yun-Cheol about joining the IATC.

**LAST MINUTE:**

12. Stephen Chifunyise, from **Zimbabwe**, wrote me on September 28th to create a national section of the IATC with 15 members working for 11 newspapers (5 dailies and 6 weeklies). Most are young critics with about 10 years experience. The foundation of this national section would be done with the support of the *Herald*, a leading daily newspaper in Zimbabwe.
13. Pawit Mahasarinand, from Thailand, is also trying to create a national Section of IATC.

**Michel Vaïs**

==



3.  
Association internationale des critiques de théâtre  
International Association of Theatre Critics

<b>2011</b>		
	<b>Débit</b>	<b>Crédit</b>
<b>Poste</b>	<b>10,30 €</b>	
<b>Fax - Internet</b>	<b>0,00 €</b>	
<b>Page Web</b>	<b>1 003,73 €</b>	
<b>Fournitures</b>	<b>264,27 €</b>	
<b>Divers</b>	<b>992,96 €</b>	
<b>Total</b>	<b>2 271,26 €</b>	
<b>En caisse au 1/1/2011</b>		<b>13 410,46 €</b>
<b>2011</b>		
<b>Cotisations</b>		<b>3 401,40 €</b>
<b>Crédit</b>		
<b>Total général</b>		<b>14 540,60 €</b>

**Comptes arrêtés le 15 septembre 2011**

**La trésorière générale  
Irène Sadowska Guillon**

==

**Frais divers 2011**

<b>Filbanque frais bancaires</b>	<b>100,96 €</b>
<b>Voyage SaintPetersburg</b>	
<b>Frais voyage Mark Brown</b>	<b>142,00 €</b>
<b>Avion S Petersburg I Sadowska</b>	<b>169,00 €</b>
<b>Voyage Tbilissi</b>	
<b>Voyage M Vais</b>	<b>245,00 €</b>
<b>Voyage M Brown</b>	<b>336,00 €</b>
<b>Total</b>	<b>992,96 €</b>

==

**Rapport de la trésorière sur l'état des finances de l'AICT  
au 15 septembre 2011**

Nous ne sommes pas encore en état d'alerte mais je suggère une vigilance accrue quant aux dépenses.

Nos finances se maintiennent difficilement et la tendance s'annonce à la baisse.

Les raisons en sont : quelques sections ont disparu au cours des dernières années, récemment encore les sections allemande et belge. 12 sections ne sont pas encore en règle de leur cotisation pour l'année 2011. La section cubaine ne règle pas ses cotisations depuis deux ans. Je propose de supprimer Cuba en tant que section car nous savons que réellement elle n'existe pas et qu'un certain nombre de critiques cubains, au lieu de recréer une section, préfèrent rejoindre la section des Caraïbes qui fonctionne très bien.



Il y a le cas de la Croatie qui n'a pas réglé ses cotisations depuis trois ans. Une décision a été prise à l'EXcom de Saint Petersburg de ne pas l'exonérer des cotisations non payées. J'ai communiqué cette décision à la présidente de la section croate sans recevoir de réponse.

La situation des cotisations des membres individuels n'est pas bonne. 5 membres individuels sur 17 ont payé leur cotisation. La plupart des non payeurs n'ont pas réglé au moins pendant 2 ans sinon 3.

Irène Sadowska Guillon

==

The following countries have not paid their dues for 2011 :

China  
Estonia  
Greece  
Hungary  
India  
Morroco  
Nigeria  
Netherlands  
Romania  
Sweden  
Taiwan  
Czech Republic

==

4. Ivan Medenica's report for the ExCom meeting in Tbilisi (September 2011)

1. I participated at the Bureau meeting of the IATC in Gawle in the framework of the Swedish Theater Biennial (May 2011). We were discussing several important issues: first of all, the aims and principles of the Thalia award. A conference on Swedish theater in the context of the international theater and criticism was also a part of our program.
2. I participated at the international conference on theater criticism which was organized in Salamanca (Spain), in the framework of the *Facyl* festival (June 2011). Some other members of IATC took part at the same conference as well (Savas and Tomasz) which gave us a good opportunity to promote the IATC.
3. I have been working on organizing two IATC juries at the international theater festivals and we succeeded to make both of them. The first one was at the Sterijino pozorje festival in **Novi Sad** (Serbia) in May-June 2011 with the following members: Darinka Nikolic (Serbia), Judit Csaki (Hungary), Primoz Jesenko (Slovenia). The second one is at the MESS festival in **Sarajevo** (Bosnia

and Herzegovina) which is going to start in two days. The members are: Ian Herbert (UK), Randy Gener (USA), Bojan Munjin (Croatia). After Fadjr festival in Teheran, we now have two new partners which are interested in a permanent collaboration with IATC in organizing international juries of critics. The experience shows that the model of three members (two foreign, one local) is much better and easier to make than the model with five members. **My suggestion to the Fadjr festival is to switch to the “three members” model.** Considering the fact that the “juries project” is not a pilot one any more, but a regular activity of IATC, I am kindly asking Michel to put it as a regular item on the agenda of our future meetings.

4. The “lobbying” I made in Tokyo in November happened to be successful one. A few days ago I’ve got the good news: Pawit Mahasarinand informed me that there were 11 dance and theater critics willing to make an IATC national section in Thailand! I answered him that we were very glad to get such news and instructed him to check our regulations on the IATC website for the further steps.
5. On the next weekend a regional workshop project (Serbia, Montenegro, Croatia, Bosnia and Herzegovina) on art criticism will start in Belgrade and I’m one of two mentors for theater criticism. I will use this opportunity to promote the IATC seminars for young critics.
6. I have been regularly working with Michel, Dusana and Rasa on the maintenance of the IATC website. I got a sad duty to write an In memoriam for our dear colleague and my professor, one of the most distinguished European theater critics and experts, Dragan Klaic from Amsterdam, who passed away in August.

==

##### **5. Tomasz Milkowski** **Short report**

During the Premio Europa festival in St. Petersburg I leaded the Russian group of the seminar for young critics. It was absolutely exiting experience for me – the young women critic were fantastic ready to discuss about a contemporary theater and analyze spectacles. Now, I know that the Russian critic has a future.

I participated in The Festival FAXCYL in Salamanca, Spain at the director of the Festival' invitation and participated in debate on the future of the European theater (with Ivan Medica and others). It was interesting meeting with a good atmosphere especially interesting – the interdisciplinary formula of the Festival offered the chance to observe the new tendencies in the contemporary art.

I participated in the mini mono festival in Tallinn (Estonia) – at the Polish embassy invitation – it

was a special offer of Wroclaw (the host of the famous mono festival) for the culture capital of Europe. Probably it was very beginning of the new international festival in Tallinn initiated by the director of the Wroclaw Festival, our section member Mr Wieslaw Geras.

I was concentrated on the preparation of the XXVI Congress in Warsaw. After the discuss with the power of the Mazovia region I'd like to propose the special Mazovia Day of the Congress with the visit in Zelazowa Wola, the place of birth Chopin and in Plock, a historical capital of the Mazovia with the new theater house. I'd like to recommend the location of Congress – the modest but very quiet and nice hotel at the bank of the Vistula river, one kilometer from the Old City Market.

Polish section has prepared the intensive program of the our President and Sectary General visit in Warsaw – they will have the occasion to discuss in Ministry of Culture, City Hall and the Mazovia Region Office and participate in the meeting with the Polish critics and artists.

Tomasz Milkowski

==

## 6. Zhang Xian's Report

1. Before this meeting I discussed again with Xu Xiang, President of China Central Academy of Drama. He confirmed his fully support to host 2014 Congress in the Central Academy. We are also trying to get the support from Ministry of Education, Chinese Theatre Association and other institutions.
2. China Section plans to provide local accommodation for 2 representatives of each section in 2014 Congress.
3. We also plan to invite Chair of IATC, General Secretary of IATC and some Excom members to visit Beijing, discussing the details of 2014 Beijing Congress.
4. The Central Academy will send a representative, with the representative of China Section, to participate in 2012 Warsaw Congress and announce the hosting of 2014 Congress.

==

## 7. RAPPORT DE JEAN-PIERRE HAN

Après le Comex de Saint-Petersbourg, le bureau s'est donc réuni à Gävle pour des séances de travail fructueuses.

Je suis parti immédiatement après, à Jérusalem où j'ai pu rencontrer nombre d'artistes de théâtre palestiniens, que je retrouverai en France, puisque certains d'entre eux doivent venir en tournée avec *Antigone* de Sophocle. Le Festival de Ramallah existe toujours, mais les conditions sont extrêmement précaires et il ne semble pas que l'on puisse y faire quoi que ce soit.

J'ai participé aux rencontres de Brangues (propriété de Paul Claudel). J'ai surtout pu discuter avec Christian Schiaretti, le directeur du TNP de Villeurbanne qui est prêt à accueillir le comex et à organiser un colloque à

Villeurbanne près de Lyon (le théâtre a été entièrement rénové et doit être inauguré prochainement). Reste à déterminer la date. En 2012, mais quand ?

Au festival d'Almada (Portugal) j'ai ensuite participé à un colloque sur le postmodernisme (Mark Brown était présent et est intervenu).

Au festival d'Avignon, j'ai participé à une table ronde critique. Pour la première fois, lors des discussions préparatoires, la question de l'AICT a été évoquée, et il semblerait (je parle bien au conditionnel), que la direction soit prête à nous écouter !... Affaire très délicate à suivre...

Enfin, je poursuis l'organisation de rencontres avec des critiques scandinaves (Margareta Sörenson, Lis Sveningsson, Matti Linnavuori, Knut Ove Arntzen...) pour le festival des Boréales à Caen, sous l'égide de l'AICT. Ces rencontres auront lieu du 14 au 17 novembre prochains.

Les prochains séminaires pour jeunes critiques en 2012 sont actuellement à l'étude. Sachant qu'un stage sera organisé à Varsovie en avril.

==

#### 8. A short report from Mark Brown, UK excom member and adjunct director of seminars

1. I was monitor of the English-language group of the young critics' seminar in St Petersburg. Although the group was smaller than we had hoped, due to visa problems faced, particularly, by American and British critics, the sessions (which included young critics from Russia, Iran, China and the UK) were very lively and fruitful.
2. In May I attended the Nova Drama festival in Bratislava, and gained a very interesting insight into both the aesthetics of new theatre in Slovakia and the internal politics of the Slovakian theatre scene.
3. In July, I was invited (along with our colleague Jean-Pierre Han) as a speaker at a symposium on postmodernism held during the international theatre festival of Almada, Portugal. A very robust debate was held among the international panel about the merits and demerits of postmodernism in the theatre and the arts.

4. In August, I was pleased to assist our president, Yun-Cheol Kim, both in visiting the Edinburgh International Festival and in arranging a meeting between IATC (represented by Yun-Cheol and myself) and EIF director Jonathan Mills. As Yun-Cheol has expressed elsewhere, it was a positive initial meeting, which held out the possibility of the EIF hosting an IATC event (or events) in Edinburgh in August of next year. Mr Mills requested a short document about IATC, which he could show to prospective funders in Scotland (I have provided that document). I will now act as intermediary between the EIF and Yun-Cheol in trying to secure IATC's involvement in next year's Edinburgh Festival.
5. In recent months, in addition to serving, with pleasure, as a member of the editorial board of Critical Stages, I have – with tremendous assistance from our Latvian colleague Guna Zeltina – been organising the next IATC young critics' seminar; which will be an Anglophone event, held in Riga, Latvia, during the Baltic Theatre Festival in November. I am glad to report that this seminar is full (in fact, it was over-subscribed). The participants come from across Europe, from the UK and Italy, to Slovenia and, of course, Latvia itself.
6. Finally, as excom has been preparing to meet in Tbilisi, I have been researching the troubling and difficult case of Robert Sturua, who was recently removed as director of Georgia's national theatre by the country's culture minister. In addition, I wrote to Vanessa Redgrave, Alan Rickman and Thelma Holt (authors of a recent letter in Sturua's defence in the UK national newspaper The Guardian). A substantial and courteous reply from Ms Holt has not helped me in resolving the complexities of this case. I will be happy to share my thoughts on this matter with excom.

==

#### 9. Margareta Sörenson's Report to the ExCom meeting in Tbilisi 2011

After our meeting in St Petersburg the bureau met in Sweden during the Swedish Theatre Biennial in Gävle. It was also an opportunity to meet for some of the editors of Critical Stages. A public meeting on global theatre as an

influence and the networking of theatre artists as well as critics was arranged during the five days long national festival in its 10th edition. Next Biennial 2013 in Jönköping, a medium size Swedish town with a new house of culture, will have a renewed structure, including dance and music as well as opening up to international theater. Structures and ideas are being studied this autumn and preparations are being made.

Some of the ex com members and others had the possibility to stay a few days more in Stockholm and a improvised theatre program was offered, including the Intimate theatre of August Strindberg and the Strindberg museum.

2. I participated in the Assitej-festival as a reviewing critic in May, when also the release of the photo book Mats Ek with text sectiona by me, took place at the opening of a photo exhibition with a selection of the pictures from the book.
3. As a member of the jury of Premio Europa per il Teatro I was asked to investigate whether a Premio-event could be organised in Sweden. It is a vaste and complicated project and I have turned to the Swedish Theatre Biennial and its director Ann Mari Engel; a lot of meetings and time has ben put into this, but so far without any definitive result.
4. Thalia prize. I was preparing a presentation of Kapila Vatsyayan, but the one arriving from Canada is perfect and I propose that the discussion focus on this proposal and the Polish one of Eugenio Barba. Both candidates are in an old age and clearly we will have to discuss the profile of the prize not only for this time but for the future.

/ms

==

## 10. DÉCLARATION SUR ROBERT STURUA

TBILISSI, LE 30 SEPTEMBRE 2011

À la suite d'une rencontre avec Robert Sturua au Théâtre National Rustaveli de Tbilissi, le 29 septembre, le comité exécutif de l'Association internationale des critiques de théâtre désire faire la déclaration suivante :

À titre de passionnés du théâtre favorables à la liberté d'expression, nous avons été très perturbés par le congédiement de M. Sturua de son poste, par le gouvernement de la Géorgie. Comme bien d'autres personnes dans le monde,

nous avons craint que le gouvernement ait utilisé certains propos attribués à M. Sturua comme prétexte pour punir une voix critique au sein de la communauté artistique.

Il va sans dire cependant que, en tant qu'internationalistes, nous avons aussi été préoccupés par les commentaires xénophobes attribués à M. Sturua. Lors de notre rencontre avec lui hier, M. Sturua nous a honnêtement raconté ce qu'il avait dit en mai de cette année, et expliqué ses motivations. Il a exprimé du regret pour les paroles qu'il a employées et a tenu à se dissocier de toute pensée anti-arménienne ou autre considération xénophobe ; en fait, il a beaucoup insisté sur l'importance des Arméniens à la culture géorgienne depuis plusieurs siècles.

Nous sommes heureux de ces commentaires de M. Sturua, qui selon nous sont profondément sincères. En fait, avant cet incident, il est notoire que rien dans le travail de M. Sturua ou dans sa vie publique n'a pu laisser soupçonner chez lui des sentiments xénophobes.

Après avoir rencontré M. Sturua, il nous est apparu évident que cette question aurait pu être résolue entre le gouvernement géorgien et M. Sturua, sans que soit congédié le directeur du Théâtre National de Géorgie.

Robert Sturua est un metteur en scène de grande renommée. Nous espérons que, même tardivement, le gouvernement géorgien reconnaisse son erreur en le congédiant de son poste et, respectant la liberté d'expression et l'excellence artistique, l'invite à reprendre son poste de directeur artistique.

LE COMITÉ EXÉCUTIF

DE L'ASSOCIATION INTERNATIONALE DES CRITIQUES DE THÉÂTRE

==

11. STATEMENT ON ROBERT STURUA

SEPTEMBER 30, 2011, TBILISI

Following our meeting with Robert Sturua at the Rustaveli National Theatre in Tbilisi, on September 29, we, the executive committee of the International Association of Theatre Critics, would like to make the following statement:

As lovers of the theatre and supporters of freedom of expression, we have been deeply disturbed by the removal of Mr Sturua from his post by the Georgian government. Like so many people around the world, we feared that the government had used certain statements attributed to Mr Sturua as a pretext to punish a critical voice from within the artistic community.

Needless to say, however, as internationalists, we were also concerned about the xenophobic remarks which had been attributed to Mr Sturua. At our meeting with him yesterday, Mr Sturua was very honest about what he said back in May of this year, and about his motivations. He expressed his regret for the particular phrasing which he used and was at pains to distance himself from anti-Armenian or any other xenophobic beliefs; indeed, he put strong emphasis upon the important contribution which Armenians have made to Georgian culture over many centuries.

We welcome these statements by Mr Sturua, which we believe are entirely genuine. Indeed, as is widely accepted, prior to this episode, there has been nothing in Mr Sturua's theatrical work or in his public life which might suggest any xenophobia on his part.

Having met with Mr Sturua, it is obvious to us that this matter could have been resolved between the Georgian government and Mr Sturua without the director of Georgia's National Theatre being removed from his position.



Robert Sturua is a theatre director of high international standing. We hope that, even at this late stage, the Georgian government will recognise its error in removing him from the Rustaveli Theatre, and, in the spirit of freedom of expression and artistic excellence, invite him to take the position of artistic director once again.

THE EXECUTIVE COMMITTEE

OF THE INTERNATIONAL ASSOCIATION OF THEATRE CRITICS