

Annexes Comex/Excom St-Petersbourg, octobre 2007

Annexe 1

Association Internationale des Critiques de Théâtre
International Association of Theatre Critics

2007

	Débit	Crédit
Poste	124,14	
Fax - Internet	149,40 €	
Page Web	1 949,09 €	
Fournitures	250,00 €	
Divers	1 357,00 €	
Secrétariat général	1 072,00 €	
Total	4 901,63 €	
En caisse au 1/1/2007		15 717,03 €
Cotisations 2007		3 432,80 €
Produit financier		176,09 €
Total général		14 424,29 €

Comptes arrêtés le 13 octobre 2007

La trésorière générale
Irène Sadowska Guillon

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Cotisations non payées jusqu'à octobre 2007

Croatie	2007 – 120 euros
Cuba	2006 – 2007 2x 75 euros
Danemark	2006 – 2007 2x 120 euros
Hong Kong	2007 120 euros

Iran	2007 75 euros
Italie	2007 120 euros
Lituanie n'a jamais payé depuis plusieurs années, je propose de supprimer cette section	
Mexique	2007 75 euros
Moldavie	2007 75 euros
Norvège	2007 120 euros
Pays Bas	2007 150 euros
Suède	2007 220 euros
Taiwan	2007 75 euros
Ukraine	2007 120 euros

Deux sections qui ont été supprimées au Comité de Thessalonique : Estonie et Irlande, ont réglé leur cotisation pour 2007 et sont donc réintégrées

La nouvelle section de la Chine n'a pas encore payé sa cotisation pour 2007, nous ne savons pas combien de membres compte leur section.

Membres individuels n'ayant pas réglé leur cotisation 2007

Carola Oyarzun
Halina Tahan
Abhi Subedi
T. Boubakeur Sekini
Mme Deepa Punjani
Louise Ghirlando
Durgadas Mukhopadhyay
Genoveva Mora
Felix Tan

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Annexe 2

Report of the Seminar for Established Critics

Almada (Portugal) 5-7 July 2007

In the framework of the Theatre Festival of Almada (directed by Joaquim Benite) in its 24th edition, the Portuguese Association of Theatre Critics organised a seminar for established critics, in line with the programme of IATC "Cultural bridges". The chosen theme for debate was "Dramaturgical and Scenographical Fictions: Convergences / Confrontations".

The venue for the meetings was "Casa da Cerca", a municipal centre for exhibitions and conferences, which proved to offer privileged conditions for our work. The festival included performances shown both in Almada and Lisbon.

Ten senior critics were invited to stay for 5 days (from the 4th to the 9th of July) and the meeting would last 3 days: (2 mornings of a debate among critics, and a final meeting open to critics, practitioners and audience alike, where an abstract of the debate was presented and the discussion would be open to everybody. To close the event we invited Aleks Sierz to address a theme of modern dramaturgy which he did with the conference "New Writing in Britain: How Do We Define the Contemporary?"

Due to various personal reasons, some of the critics invited were unable to come. In the end the group assembled in Almada included: Ian Herbert (UK), Don Rubin (Canada), Hervé Guay (Canada / Quebec), Juan Antonio Hormigón (Spain), Yun Cheol Kim (Korea), Steve Capra (USA), Jean-Pierre Han (France), Paulo Eduardo Carvalho and Maria Helena Serôdio. Some more Portuguese critics joined us for the seminar, as was the case of João Carneiro, Maria João Brilhante, Rui Pina Coelho, Sebastiana Fadda and

Rita Martins, among others. We were also happy to welcome other foreign critics that had been invited by the organisation of the festival, as was the case of Mário Rojas, Marina da Silva, Manuel Sesma, Osvaldo Obregón and Antón Lamapereira. Some Portuguese theatre directors joined us for brief periods as was the case of Joaquim Benite, Jorge Silva Melo, João Luiz and José Martins, and we were lucky to have very interesting side guests such as poet Patricia Keeney to animate the discussion.

At the beginning of the seminar Maria Helena Serôdio and Rui Pina Coelho made a brief presentation of the history of the Festival and architect Manuel Graça Dias spoke about the recent “blue theatre” erected in Almada (the Municipal Theatre) as one of the architects who designed it.

The papers presented at the meeting will be published in our journal *Sinais de cena* - in its 8th issue - to be released in mid December: Ian Herbert, “Design as Performance”; Jean-Pierre Han, “Une ‘friction’ entre la dramaturgie et la scénographie”; Don Rubin, “Critical Confrontations with the Imaginary”, Juan Antonio Hormigón, “Una clave en la concepción del espacio escénico del siglo XX”; Yun Cheol Kim, “Two approaches to history in Contemporary Korean Theater”; Hervé Guay, “L’esprit des lieux : À propos d’un des effets des fictions scénographiques”; and Steve Capra, “Scenic Design and Theatrical Weight”.

Saint Petersburg, October 26th 2007

Maria Helena Serôdio

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Annexe 3

Seminars for Young Theatre Critics; Report on activities 2007

Novi Sad, Serbia

The Novi Sad seminar, with the title and theme “In and out of context” was working during the Sterijino Pozorje Festival, from May 27 to June 3. The festival inviting the seminar did a great effort in accepting more participants than planned; finally 19 young critics took part in the seminar, which was directed by Jean-Pierre Han, who also moderated the French speaking group, and co-monitored by Andrea Tompa, who was working with the English speaking group. Their two reports are attached here, I note following.

The seminar gathered only European young critics, and a observation to be made is that the countries and critic’s association that have discovered the seminars are delighted and send their young ones frequently.

The two monitors worked this time relatively separately, but did also meet for full sessions. The English speaking group focused on writing, the French more on analysing the different situations of theatrical life in the regions/countries of the participants.

A web site was created – this is a natural way of communication, and as it seems a seminar in the last years produces a blog. At first, I was hesitating in front of a perspective of a new blog for every seminar, but after some thinking I think we should link them to our website, create a “young” corner with links to these blogs, as long as they are alive. In the nature of a blog is that it is instant, and if not used, interesting and alive, it is easy to cut the link. Or just let it rest in peace...

In the French speaking group there was a “observer”, a young scholar who was not a critic. Jean-Pierre’s conclusion is that – even if the person in all ways was good – it was not so fruitful. The definition of a critic is wide and quite different in different parts of the world, and personally I think that we could exceptionally arrange a “students and academics” seminar; every now and then we meet with young people in between criticism and research, still in studies who are very interested in our profession.

Excellent planning and logistic work in the festival is to be noted with many thanks to the festival and Novi Sad.

Jean-Pierre Han’s report:

Le stage pour jeunes critiques qui s’est déroulé à Novi Sad du 28 mai au 3 juin 2007 s’est parfaitement déroulé. Grâce notamment à une parfaite organisation qui a permis de travailler en deux groupes distincts, chaque groupe ayant son lieu de réunion propre. Deux réunions communes ayant pu être organisées afin

que les stagiaires des deux groupes puissent échanger. (Ils ont donc été dix-neuf ; il faut remercier ici les organisateurs de ce généreux effort d'accueil).

Il y eut donc un groupe anglophone fort de dix stagiaires dirigé par Andrea Tompa, et un groupe francophone de neuf stagiaires que j'ai moi-même animé. Sur la composition de ces groupes il faut noter, et s'en réjouir, l'extrême diversité des origines des stagiaires. Si j'ai pu, dans un premier temps, donner des consignes d'ensemble à tous les stagiaires, anglophones et francophones réunis, il va de soi, que chaque groupe a ensuite travaillé selon ses propres méthodes. Ainsi le groupe anglophone s'est plus intéressé aux techniques d'approche et d'écriture sur les spectacles, alors que le groupe francophone a élargi le débat et a fait référence aux dramaturgies des pays des stagiaires. Nous avons ainsi pu avoir des exposés sur les situations théâtrales tchèque, polonaise, bulgare, roumaine, française et... serbe. Tout en travaillant, bien entendu sur les spectacles représentés lors du festival.

Les organisateurs du festival (Ivan Medenica tout particulièrement) avaient proposé un thème : « In and out of context », ce qui a pu impulser l'envol des réflexions, avant que la « commande » ne soit contournée, détournée...

Je dois noter l'excellent état d'esprit de l'ensemble des stagiaires qui ont exprimé leur satisfaction et leur désir de poursuivre une aventure commune en créant un blogue.

Deux éléments cependant donnent matière à réflexion :

- La relation entre jeunes critiques nationaux et ceux venus d'autres pays.
- L'acceptation d'une stagiaire non critique, mais universitaire connaissant le théâtre serbe qui n'est, à mes yeux, et même si cette stagiaire s'est parfaitement comportée, pas souhaitable.

/JPH

LISTE DES STAGIAIRES/PARTICIPANTS

Robbert Van Heuven (Pays-bas/ Netherlands)

Ester Zantovska (Rép. tchèque)

Alexandru Stefan (Roumanie)

Anna Sedlackova (Slovaquie)

Slobodan Obradovic (Serbie)

Olga Dimitrijevic (Serbie)

Bojana Jancovic (Serbie)

Manuel Piolat Soleymat (France)

Diane Scott (France)

Florence Le Juez (France)

Naida Lindov (Bosnie)

Anna Stylinska (Pologne)

Jiri Adamek (Rép. tchèque)

Tamara Gausi (Grande-Bretagne/ UK)

Aglika Stefanova (Bulgarie)

Igor Buric (Serbie)

Timea Papp (Hongrie/Hungary)

Ana Isakovic

Erica Smits (Pays-Bas)

NB / A noter que le stagiaire belge Gunther De Wit n'est pas venu, sans que nous en soyons averti.
The Belgian participant did not come, without announcing his absence.

Andrea Tompa's report:

As the monitor of the English speaking group I will only report on the work with my particular group.

The English speaking group had an excellent selection of participants: every participant was already a young theatre critic with relevant experience in writing about theatre and a serious academic background

in theatre studies. The selection was also balanced from the geographical point of view. Europe was equally represented in its variety (not the other continents). We had 10 participants (3 Serbian, Bosnian, Hungarian, 2 Dutch, British, Slovak and Czech).

The daily 4 hours of work in the English speaking group was practical in nature. The work partly focused on general questions of writing: making lots of vocabulary exercises, discussing questions about an article's structure (beginning, argument, language, title, endings, writing about actors etc.).

The other half of the seminar was devoted to the performances the group had seen in the festival. All participants had to practice their writing skills by elaborating beginnings of articles. Three full-length articles of the group were also published in the festival newsletter. Every written work was discussed and analyzed by the group.

Discussions on problems raised by the shows – problems of context and language, ethics, actors's work etc. – were also part of the work. During these discussions my role was only to moderate the exchange of ideas.

Finally, some time was also devoted to moral, ethical questions of theatre criticism modeled by situations as well as a general discussion about a theatre critic's career and the importance of understanding international theatre.

Young critics were also asked to take part in the discussions with artists. Due to different circumstances these dialogues were sometimes difficult.

The participants were enthusiastic about their international theatre experience in Novi Sad as well as about understanding differences between theatre cultures. They created a website, <http://www.theatre-in-context.eu/>, which posts the articles of participants (both from the English and French speaking group). It is a space for the exchange of information and ideas as well as a place to practice writing. This is an important output of the seminar, created by one of the Dutch participants, and hopefully will stay active.

The organization of the festival and the seminar was excellent and the infrastructure impeccable.

September 25, 2007

Andrea Tompa

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Young Critic's Seminar: Report on activities 2007

Cordoba, Argentina October 1- 6, 2007

Participants:

Baroffio, Carolina, Mendoza, Argentina
 Bettendorff, Paulina, Buenos Aires, Argentina
 Calla Zalles, Eduardo, La Paz, Bolivia
 de la Iglesia, María Emilia, La Plata, Argentina
 Fernández, Alejandro "Cheche", Resistencia, Argentina
 (Fernandes, Ana Raquel L., Lisboa, Portugal)
 Gómez Samela, José Maria, Corrientes, Argentina
 Karasik, Alejandro, Buenos Aires, Argentina
 Mannarino, Juan Manuel, La Plata, Argentina
 Maucione, Darío, Montevideo, Uruguay
 Pérez, Fernanda, Córdoba, Argentina
 Pina Coelho, Rui, Lisboa, Portugal
 Rodríguez, Juliana, Córdoba, Argentina
 Tossi, Mauricio, Tucumán, Argentina
 Boudet, Adrián, Córdoba, Argentina (assisting with practical matters)

The seminar was directed by me (Margareta) and co-directed and monitored by Halima Tahan, who had taken the initiative to organise a seminar for young critics in South America. It must be stressed that Halima is responsible of the existence of this seminar.

Our deception was quite big, while we saw during the period of preparations, that participants from other continents were totally missing except for Portugal. We had both tried to push in different directions to find a better geographical blend, but now, looking back at the seminar my conclusion is that the need and interest in Argentina and some other South American countries was intense, and hopefully the seminar could be seen as a starting point for more intercontinental contacts. It is also to be noted that Latin American participants (almost) never are seen in our seminars and that the travel costs for them are far from realistic for going to Europe or other continents. Likewise, the travel costs for going to this part of the world is huge, also for Europeans and Americans.

The seminar was announced as in English-Spanish for the first time in AICT history. However, it must be said that the seminar was in Spanish only, the only person speaking English (understanding and speaking only some little Spanish) was me, and many thanks for a brilliant translator (Paulina Bettendorff) who finally read my thoughts and saw when there was an urgent need of help.

The festival, Festival Internacional de Teatro Mercosur, in Cordoba (1,2 million inhabitants) is reflecting the democratic process in Argentina, with its very dark contemporary history, and the need of decentralisation in many aspects. The festival has already existed for some ten years, but is now taking big steps in number of performances, audiences etc. It forms a lively center in the spring season (upside down world!) and the universities of the town provide the festival with a young and attentive audience. The quality of the theatre I saw was impressing, and the Latin American perspective of life and the world gave me many things to think of in relation to the "normal" eurocentric aspect we live in on this side of the globe. The festival did everything to help and make more easy the life of the seminar – many thanks for a smooth and warm collaboration. (However, the festival could not as normal, pay my travel cost, and unfortunately I have had it covered by Swedish funds only to approx. two thirds, wherefore I will ask for financial fill-in from AICT international.)

For once, everyone in a seminar was talking the same language, and it was the mother tongue of everyone. Writing was therefore possible, and with two young critics from the Cordoba press (La Voz Interior and Mañana) who wrote their articles in late nights, we could have fresh texts on the table in the morning.

The seminar focused on theatrical and artistic quality in some discussions, on writing for printed medias and blogs in others, as on aspects of writing overlooking and commenting a festival. The participants who enthusiastically formed a tight group decided to create a blog, it will be in Spanish and will open a new window in AICT, if we link it to our web.

Notes: special thanks to Irina Kohan Tahan, Halima's daughter (15) who was on school vacation and helped the seminar with copies, translations and many other useful things.

Second: the female Portuguese participant (in parenthesis) was present as the (newly wed) wife of Rui Pina Coelho. I was a bit worried about this arrangement, but it turned out in the most happy way, as Ana is a most brilliant, diplomatic and nice person. In a few hours we all had forgotten that she was not one of us, but a scholar of contemporary literature, preparing a PhD in Birmingham. She became an active participant - so: long live flexibility!

Margareta Sörenson

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Young Theatre Critics' Seminar, Santiago de Compostela, Spain

23-27 October 2007

Participants

Anna Håkansson (Sweden, female, 31): Anna.Hakansson@sfi.se
 Borbála Sebők (Hungarin, 26, female): sebokbori@gmail.com
 Celia Groothedde (Belgian, 29, female): celia.ledoux@hotmail.com
 Constança Carvalho Homem (Portugal, female, 26): isabel.vouga@sapo.pt
 Daria Feherova (Slovakia, female, 23): dfehero@gmail.com, dariusenka@hotmail.com
 Elitsa Mateeva (Bulgaria, female, 33): emateeva@gbg.bg
 Florin-Rares Tileaga (Romania, male, 23): rares_tlg@yahoo.com; rares.tileaga@gmail.com
 Katherine Fournier (Canada, female, 21): katharine_fournier@hotmail.com
 Jan Petružela (Czech Republic, male, 29): pethon@email.cz
 Johan Hilton (Sweden, male, 30): johan.hilton@sr.se
 Kremena Dimitrova (Bulgaria, female, 32): remedios@abv.bg
 Gálné Papp Tímea (Hungary, female, 31): papptimea@gmail.com

Monitors

Mark Brown (Scotland): markbrown_1848@yahoo.co.uk
 Paulo Eduardo Carvalho (Portugal): pauloec@netcabo.pt

Brief Report on the Seminar for Young Theatre Critics, held in Santiago de Compostela, Spain, between the 23 and 27 October 2007, during the “Feira Galega das Artes Escénicas”

Following a suggestion from our good colleague and friend Manuel F. Vieites, the International Association of Theatre Critics (IATC) has organized an International Seminar for Young Theatre Critics in Santiago de Compostela, Galicia, Spain, between last 23 and 17 October, during the “Feira Galega das Artes Escénicas”, a five day show-case for the Galician performing arts. The festival, that is already in its 15th edition, is promoted by the “Consellería de Cultura e Deporte” and by the “Instituto Galego das Artes Escénicas e Musicais” (IGAEM) that worked as the generous hosts for this initiative of the IATC, which has also had the support of the Theatre Studies section of the “Asociación de Directores de Escena” and of the “Escola Superior de Arte Dramática de Galicia”.

The seminar was monitored by Paulo Eduardo Carvalho (member of the board of the Portuguese Association of Theatre Critics and assistant to the director of the young critics' seminars within the IATC, Margareta Sörenson) and by Mark Brown (theatre critic of the Scottish national newspaper the *Sunday Herald* and Scottish critic of the London-based paper the *Daily Telegraph*) and it has counted with the participation of 12 young theatre critics (between the ages of 21 and 33), coming from 9 different IATC member countries: Anna Håkansson, from Sweden; Borbála Sebők, from Hungary; Celia Ledoux, from Belgium; Constança Carvalho Homem, from Portugal; Daria Feherova, from Slovakia; Elitsa Mateeva, from Bulgaria; Florin-Rares Tileaga, from Romania; Gálné Papp Tímea, from Hungary; Jan Petružela, from the Czech Republic; Johan Hilton, from Sweden; Katherine Fournier, from Canada; and Kremena Dimitrova, from Bulgaria. In their very enriching diversity, all the participants, without exception, revealed an extraordinary theoretical and applied critical training, as well as the maturity and good sense necessary to deal with a theatrical reality that was completely foreign to them.

Besides the extraordinary opportunities offered by the magnificent city of Santiago de Compostela – among which we should single out the very advantageous vicinity and walking distance of all the spaces and venues where we worked and the shows of the festival were taking place –, it is important to say that the working conditions assured by our Galician hosts for this seminar were close to ideal: from the quality and urban situation of the hotel where all the participants were accommodated to the quality of the meals that were offered to us, from the adequacy of the room where the seminar took place (a room in the

second floor of the Salón Teatro) to the repeated gentleness and efficiency of everyone connected to the organization that supported our work. The coincidence of all these elements contributed for the smooth development of a very productive seminar.

The seminar included 5 daily sessions of around 3h30m each, dedicated to the discussion of the productions seen the day before and to the presentations that the different participants made about the theatrical realities of their own countries and the situation of criticism in those same countries, that revealed themselves to be of impeccable quality and extremely interesting. The single exceptions to this distribution of our work happened in the first session, the one of the 23rd – dedicated to the personal presentation of each of the participants, but also including the presence of Manuel F. Vieites and Miguel Martín Fernández, this last one on behalf of IGAEM, and a visit to an exhibition celebrating the 125 years of the Galician theatre, displayed at the Gonzalo Torrente Ballester – and in the final session, the 27th: its second half was dedicated to a more general discussion and it included the participation, again, of Manuel F. Vieites who kindly answered to many questions from the participants, curious to know more about Galician theatre and the situation of theatre studies and artistic training in Galicia.

Among the abundant programme of the festival – 4 to 6 shows a day, in a total of 26 productions in 5 days –, we've decided to select two shows a day that all the participants were supposed to attend, because those were the ones to be discussed the following morning. The participants were free to attend any other of the remaining shows. The selection was made taking into account, especially, the apparently less “textual” dimension of some productions, in order to overcome the linguistic barrier that conditioned the reception from most of the participants. The “obligatory” list of productions for all the participants has included the following shows: *Truenos & misterios* (Matarile Teatro), *Cloun Creolus Dei* (Grupo de Teatro do Centro Cultural Português – Instituto Camões Mindelo), *Sen título 4x8x6* (Os Monicreques de Kukas), *Margar no pazo do tempo* (Sarabela Teatro), *O burgués fidalgo* (Teatro do Morcego), *30.000* (Pisando Ovos), *Kamikaze* (PistaCatro) and *Corpos disidentes* (Nut Teatro). Some of the participants still attended some other productions, sharing, although in a briefer way, with the other colleagues their impressions on those experiences.

The experience was regarded as extremely positive by all the participants, monitors and trainees alike, both from the strictly training and educational point of view and from the more broad cultural benefits. Two critical observations emerged during the sessions and again at the end of the seminar that we would like to share hopefully to better the functioning of such an experience in the future. First, everyone felt that it would have been extremely useful to have some of the materials concerning the festival that were distributed to the participants translated into English in order to facilitate the understanding and the knowledge of some of productions and companies included in the Festival. Secondly, it seems highly advisable to insist on the participation of two or more young Galician or Spanish theatre critics, not only for their own personal benefit, but also for the benefit of the foreign participants that would thus have a more informal access to information on the cultural and theatrical local reality.

On behalf of IATC,

Paulo Eduardo Carvalho

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Annexe 4

Book (or books) on theatre criticism

Sanja Nikcevic has been working these past years on a project of a book (or books) that should fill a gap in our current bibliographies regarding the specificity of theatre criticism, and the qualifications critics should have.

It would be a kind of a *vade mecum* to train professional theatre critics. It would not only report about what is (or has been) the *syllabi* in different universities that include in their programmes this kind of training, but it should also come to terms with new requirements critics have to face when writing, for instance, for the new media.

Indeed, this different approach – connecting teatrology to journalism or stressing the specificity of journalistic learning – could even recommend not one, rather different books respecting the different requirements of academic and journalistic critics.

Regarding the format, the project could either be a kind of an anthology with excerpts of important texts, or it could be more systematic with both a historical and a descriptive approach.

The preliminary steps to develop this project – using a kind of email group address or the IATC website – would be:

- To collect ideas from national associations or individual critics to form a possible index (or *table des matières*);
- To exchange information about the different *curricula* in different universities or institutes that prepare students in Theatre Studies or in cultural journalism;
- To prepare a bibliographic list of books and articles that may seem useful for professionals or students in general. The list should be critical in the sense that a few words should mention the kind of matters studied in the publication;
- The lists of recommended materials could raise comments in the manner of reviews on the Amazon site.

In that future book (or books) some items should be contemplated:

- History of Theatre Criticism (perhaps an expansion of John Elsom's article in the *Cambridge Guide to Theatre*)
- National Examples of Theatre Criticism
- Proposals for a critical pedagogy

The Editorial Board proposed by Sanja could include: Don Rubin, Jean-Pierre Han, Yun Cheol Kim, Kalina Stefanova, Maria Helena Serôdio and Ian Herbert.

Saint Petersburg 2007