

## Europe Theatre Prize

This year, the Europe Theatre Prize (ETP) will have its XV edition from 23 to 26 April in Craiova, Romania. The City of Craiova (“Candidate City – Craiova Cultural Capital of Europe 2021”) and the Shakespeare Foundation of Craiova are partners of the Prize.

The event of the Europe Theatre Prize is an ideal situation for the Union des Théâtres de l'Europe and the Europe Theatre Prize to meet again as both institutions have been associated since the foundation of the UTE. Giorgio Strehler himself (one of the founders of the UTE, together with Jack Lang, current President of the ETP) strongly wanted the cooperation between the ETP and the UTE. During his acceptance speech at the Europe Theatre Prize in Taormina in 1990, Strehler pointed out the common aims of the ETP and the UTE regarding the role of theatre that was able to go beyond national borders and enter into a larger sphere, foreshadowing a federal Europe.

From the IV edition of the Prize onwards, the UTE has been a supporting and associate body of the ETP. During all of its further editions, general assemblies of the UTE and other meetings and events took place during the ETP. Furthermore, the UTE always had an active role in the selection of candidates of the Europe Prize Theatrical Realities, as they are part of the ETP Council. Regarding the choice of some members of the ETP international jury, the UTE took part as an entitled member at the meetings of the jury with its President and Director. This time, Georges Banu, Honorary Secretary of the UTE board of directors and Honorary President of the ETP Jury, and UTE Director, Ruth Heynen, took part in the meeting of the international jury to decide about the winners.

Georges Banu, who has been an important pillar of the ETP since its beginning, has taken part in the activities and the events of the Europe Theatre Prize, and has always given highly valuable input.

The XV Europe Theatre Prize will be awarded to **Mats Ek**, the world-renowned Swedish choreographer and director.

The XII Europe Prize Theatrical Realities will go to (in alphabetical order): **Viktor Bodó** (Hungary), **Andreas Kriegenburg** (Germany), **Juan Mayorga** (Spain), **National Theatre of Scotland**, and **Joël Pommerat** (France).

A Special Prize will go to **Silviu Purcărete** (Romania).

This year's programme of the Europe Theatre Prize will, following the Prize's tradition, honour the works of the winners:

*Romanian Memory* | Choreographed and performed by Mats Ek

*Nathan the Wise* | Directed by Andreas Kriegenburg

*Reykjavik* | Directed by Juan Mayorga  
*Last Dream on Earth* | Produced by the National Theatre of Scotland

Furthermore, the programme will feature performances in the context of the Shakespeare International Festival:  
*Julius Caesar. Spared Parts* | Directed by Romeo Castellucci  
*Richard III* | Directed by Thomas Ostermeier  
*A Tempest* | Adapted and directed by Silviu Purcărete

The Prize is embedded in a series of conferences that analyse the winners' work, featuring testimonies of actors, set and costume designers, musicians, etc., as well as international academics, journalists and critics.

## Turn and Face the Strange

President of the Union des Théâtres de l'Europe, Michal Dočekal, will gather some of the members of the UTE board of directors, young journalists and playwrights currently taking part in the UTE programme to discuss a crucial topic of contemporary theatre in an open discussion entitled „Turn and Face the Strange“

„Wondering about the actual function of theatre is not only a task for the ones who reflect on theatre, it also is a vibrant urgency for the ones who do, think, create theatre. As for any form of practice, theatre has to deal with the habitat around, it must consider its own history and its own evolution and have the strength to confront them with the aporia of the present time, as well as with the opportunities.

UTE roundtables are articulated around a theme, attempting to draw a geography of theatre which would never be oblivious to the History. The privilege to count on a group of major theatre makers and thinkers gathered from all over Europe must be honoured because it is a way to underline the gaps, the contradictions, the critical points, often generated by such a diverse sequence of systemic issues. As in any other collective work—a truly dialectic one—when one wants to complete not only a simply heuristic task but also to understand the correspondence with a common thought, certain models are immediately opened challenge. The dialogue we try to establish here goes towards mediation, or—more specifically— a negotiation, in search of a shared horizon. In this sense, theatre can count on a special tool kit. Although

being characterized by a surprising variety of forms, theatre is a phenomenon present in every culture, a place for meeting and discussion on the contemporary discourse, based on a strong dialogue between audiences and artists. This time we decided to extend the theme to a fundamental function of theatre: its relationship with the present moment.

As the title suggests—*Turn and Face the Strange*, a verse from David Bowie's song *Changes*—we want to reflect on the responsibility of such a lively form of expression as are the performing arts that must keep on questioning its own place towards the environment in which a common and shared discourse is organized.

In what the social studies define as “hyper-mediated era”, marked by a strong “informationalism”, any data about the world and about the people that inhabit it circumnavigates the globe in a few seconds. If such a flow seems almost impossible to be reasoned out, indeed the arts might offer the opportunity to move backwards, to slow down.

The growing personalization of the current media experience leads to deterministic information, not only related to the collection of data, but in more general terms related to gathering the collective experiences that give shape to a collective conscience. We are running the risk of being trapped under a lowered, stereotyped still life of ourselves. While in the light of digital communication philosopher Jürgen Habermas theorises the “impossibility of a communicative action”, the German-Korean sociologist Byung-Chul Han proposes models for a “digital rationality”, an environment in which the “society of the opinions” can grow without being immediately conformed.

By virtue of the peculiar quality of presence that ties together the artist and the spectator, the performing arts are a way to social conjunction, a special place and time in which various points of view, a bouquet of diverse gazes, a reinvigorated and diagonal perspective converge together into an alternative landscape.

Thus, the question we address regards the possibility for contemporary theatre to become a generator for peculiar spaces and times. Using metaphors as a reference point, we can visualize the intimacy of a fireplace or the kind of thoughtfulness necessary for listeners of a symphony: something that is going to preserve its unique pace and spirit.

As we already discussed talking about disastrous contemporary phenomena, such as xenophobia, or a form of populism that levels to the ground the opportunity of critical thinking, creating space is a strategy to win a form of freedom.

Can theatre look at itself and offer itself as a mindful pause to the spectators?; as an opportunity to slow down this frantic rhythm?; not as a moment stagnation but a moment of hiatus, the caesura

that for centuries the poets tried to locate in a perfect point of their verses.“

by Sergio Lo Gatto

**Sergio Lo Gatto** will moderate the open discussion:

Cultural journalist, Italy

Young European Journalists on Performing Arts

Born in 1982. Lives and works as a freelance theatre critic and cultural journalist in Rome/Italy. He is PhD Candidate in Theatre Studies at the Sapienza University of Rome, where he teaches Methodology of Theatre Criticism. He is one of the founders of and Chief Editor for the independent daily web magazine Teatro e Critica, which is the most read performing arts-oriented online publication in Italy. He contributes to national newspapers in Italy and to Tanz (Germany) and Plays International (UK). In 2011, he was selected for the SPACE – Writers on the Move platform. During the following years, he co-founded WritingShop, a team of four writers from four different European countries and launched a program of itinerant residencies for critics, aimed at developing an international point of view on theatre and performing arts through an experiment of collective writing.

The following people representing the Union des Théâtres de l'Europe will publicly discuss the presented issue:

**Michal Dočekal**

President of the UTE,

Stage director, Director of the National Theatre Prague, Czech Republic

Michal Dočekal studied stage direction at the Theatre Faculty of the Academy of Performing Arts in Prague.

From 1991 to 1994 he was stage director at the Kašpar Theatre Society. Between 1994 and 2002, as artistic director, he transformed Prague's Divadlo Komedie (Theatre of the Year 1996, Alfréd Radok Award), directing numerous plays.

A landmark artistic achievement was his 2001 conception of Marlowe's "The Tragical History of Doctor Faustus" staged in the underground of Vyšehrad Castle in Prague (Divadelní noviny Award). Prior to joining the National Theatre he had staged two produc-

tions at the Kolowrat Theatre – Joyce’s “Exiles” (1994) and Beckett’s “Happy Days” (1998). He became Artistic Director of the National Theatre Drama in 2002. His further productions in the National’s repertoire were – at the National Theatre: “Cyrano de Bergerac”; at the Estates Theatre: “Richard III” (Shakespeare; for its stage direction he was nominated for the Divadelní noviny and Sazka Award), “The Government Inspector” (Gogol), “August: Osage County” (Letts); “The Seagull” (Tchechow) and many others. He directed at the Arena Theatre in Bratislava, Slovakia, the Slovak National Theatre, the Vigszínház, Budapest, Hungary and at the Hungarian Theatre of Cluj, Romania.

For his artistic achievements, Michal Dočekal has received the Czech Literary Fund Award in 2004 for the Shed Project and the international Flaiano Prize in 2003 in Pescara, Italy. He was elected to the Board of Directors UTE (Union des Théâtres de l’Europe) in 2011 and has been President of the UTE since November 2015.

### **Georges Banu**

Honorary Secretary UTE,

Professor emeritus Sorbonne and Author, France and Roumanie

Georges Banu directed collective works, amongst which *Théâtre d’art en Europe et les Repetitions: Un siècle de mise en scène, de Stanislavski à Robert Wilson*. He collaborated with Jerzy Grotowski, namely on the translation into French of Thomas Richards’ book on “physical actions”.

His books – some of which received prizes for best theatre book in France – have been translated into Italian, German, Spanish, Russian, Romanian and Slovak. He has been co-editor of the Alternatives teatrales magazine, a responsibility he has been sharing with Bernard Debroux since 1998.

Since that same year, he has been supervising the collection "Le Temps du theatre" for the Actes Sud publishing house, has been Honorary President of the Jury of the Europe Theatre Prize and has directed two films, one on Shakespeare and the other on Chekhov, both of which received awards from UNESCO.

### **Francisca Carneiro Fernandes**

UTE Treasurer

President of the TNSJ Board and International Relations

National Theatre São João do Porto, Portugal

Born in Porto in 1972. Graduated in Law from Universidade Católica Portuguesa (Porto) in October 1995. After an internship under the supervision of Eduardo Verde Pinho between October 1995

and June 1997 she passed the Ordem dos Advogados (Porto) Bar exam and completed a graduation course in Communication Law at Universidade de Coimbra's Law School.

She did an internship as a legal adviser in the Legal Services Department of the Bank of Portugal between January and May 1996, and also collaborated with the Carlos Osório de Castro, Eduardo Verde Pinho, J. J. Vieira Peres Law Firm between June 1996 and September 2002. Later, in October 2002, she was appointed as subdirector of the TNSJ, responsible for its Administrative and Financial Management. After the organization acquired the status of Public Company in May 2007, she was nominated member of the TNSJ Board of Directors and put in charge of its Management Planning Branch. In March 2009, she became President of the TNSJ Board of Directors, the position she currently holds.

### **Jan Hein**

Member of the UTE Board

Chief Dramaturg Schauspiel Stuttgart, Germany

Jan Hein graduated in German Studies, Philosophy and Art History in Cologne. Before and during his studies he worked as director's assistant for Peter Palitzsch and Dimiter Gotscheff at the Schauspiel Frankfurt, Schauspiel Köln and the Düsseldorfer Schauspielhaus. From 1999 to 2002, he worked as a dramaturg and member of the theatre direction at the Theater Bielefeld; he headed the 'author's stage' and 'NeueSzene'. From 2002 to 2005, Hein was dramaturg at the Schauspiel Hamburg (artistic director Tom Stromberg); in 2006/2007 he was dramaturg at the Schauspiel Frankfurt (artistic director Elisabeth Schweeger); from 2007 to 2013 he worked as a dramaturg at the Schauspiel Köln (artistic director Karin Beier). He has taught at the Hamburger Theaterakademie. Amongst others, he has worked with Jürgen Gosch, Laurent Chétouane, Sebastian Hartmann, Karin Beier, Jürgen Kruse, Jan Bosse, Schorsch Kamerun, Dieter Giesing, Viktor Bodò, Stefan Pucher, Armin Petras, Jossi Wieler, Robert Borgmann ('Uncle Vanya' by Chekhov, amongst others, was invited to the Berliner Theatertreffen in 2014), Frank Castorf ('Tshevengur' based on Andrej Platanov has been invited to the Wiener Festwochen in 2016), and Katie Mitchell (amongst others 'The Rings of Saturn' based on W.G. Sebald was invited to the Festival d'Avignon in 2012; 'Travel through the Night' based on Friedrich Mayröcker was invited to the Berliner Theatertreffen in 2013 and to the Festival d'Avignon in 2013). Next to working as a dramaturg, he has been directing independent productions together with Thorsten Lensing since 2000 — most recently, amongst others, 'Uncle Vanya' and 'The Cherry Orchard'. Since Armin Petras took over as

artistic director, Jan Hein has been Head Dramaturg of the Schauspiel Stuttgart.

**Veronika Maurer**

Dramaturg, Volkstheater Wien, Vienna, Austria

Veronika Maurer studied philosophy in Vienna. Since 2015 she has been a dramaturg in Anna Badora's team at the Volkstheater in Vienna. From 2011 to 2014, she was engaged at the Residenztheater Munich and in 2014/15 at the Schauspielhaus Graz.

**Ibrahim Amir**

Playwright, Syria, Austria

UTE-Think Tank Emerging Playwrights

Born in 1984 in Aleppo, Ibrahim Amir started studying theatre and media in Syria when he was expelled from university after three semesters due to political reasons. In 2002, at the age of 19, he came to Vienna and studied medicine, which he successfully completed in 2012. After immersing himself into the language and culture of his new country of residence, Ibrahim Amir began writing in German, which led to an "Exil" Literary Prize—a prize awarded to writers

who write in German although they have a different mother tongue—in 2009 for his short story "In jener Nacht schlief sie tief" ("That night she slept soundly").

In 2013, he wrote the play "Habe die Ehre" (Pleasure to Meet You) in the context of the WIENER WORTSTAETTEN. It was highly acclaimed, and awarded the Nestroy Theatre Prize in the category "Best Off-Production". In 2013, it had its world premiere, directed by Hans Escher, at the Hamakom-Theater in Vienna. A year later, the play celebrated its opening night in Germany at the Schauspiel Köln under the direction of Stefan Bachmann. This play about the precarious subject of honour killing was performed in November 2015 in Denmark. Amir developed the play "Homohalal" together with the refugees who stayed at the controversial refugee camp at the Viennese Motiv-Church. Amongst other things, Ibrahim Amir is currently working on commissioned pieces for the Schauspiel Köln.

**Angelika Darlasi**

Playwright, Greece

UTE-Think Tank Emerging Playwrights

Angelika Darlasi is an awarded Greek writer and playwright. Her writing largely explores intolerance, diversity, and the effects of war.

Born in Athens, she completed her undergraduate degree in Theatre Studies at the University of Athens, and went on to get her master's degree in Performance Studies from The Central School of Speech and Drama in London. Additionally, she received education in play and screenplay writing in Greece and England.

Today she lives and works in Athens. Her writing career began in 2000 when her play "The Recipe of Francesca Dreamer" won the second prize in the Playwriting Contest for New Playwrights (Nostos Theatre—General Secretariat for Youth). "A City in a State of Emergency" received a commendation in the Play Contest held by the National Theatre of Northern Greece in 2004, and was staged by Melina Mascha at the Festival of Experimental Performances at Amore Theatre. This play explores various matters of conflict ranging from xenophobia to terrorism. It looks at how a passive society can quickly move from fascination towards the strange newcomer to fear of the same. The malleability of gullible people combined with the basic instinct of survival results in tremendous cruelty. "You Can Be Happy", which she wrote in 2008, dives further into the question of fear. How do we become frightened, and why do we face our future through fear? Why are we prepared to sacrifice our values in order to live supposedly safely in a nightmarish universe? The play unravels this nightmarish atmosphere, presenting manipulation and 'brainwashing' techniques as ways of developing characters. Lodging caustic comments about everyday life, this play within a play tackles the threat of the dominance of fear.

### **Stefan Ivanov**

Playwright, Bulgaria

UTE-Think Tank Emerging Playwrights

Stefan Ivanov, born in 1986, is a Bulgarian poet, playwright, writer and dramaturg. He studied Philosophy as well as Arts and Contemporaneity, and is currently getting his PhD in Aesthetics at Sofia University St. Kliment Ohridski. His poetic career began early on when at only 15 he had his first poems published. Since then he has published four collections of his poems: "4 sekundi lilavo" (2003), "Ginsberg sreshtu Bukowski v publikata" (2004), "Spisyci" (2009) and "Navytre" (2013). His third book was nominated for the National Poetry Award "Ivan Nikolov", the most prestigious poetry award in Bulgaria, and won the First Poetry Award "Spirit and Spirit". His fourth book was praised as one of the "Books of the Year" by "Literaturen vestnik", the only literary

paper in Bulgaria. His books have been translated into English, German, Greek, Macedonian, Spanish and other languages, and many of his works have been included in various anthologies. His first breakthrough in his theatre career happened in 2012 when “Medea—My Mother”, which he co-wrote with the director Ivan Dobchev, won The Union of Bulgarian Artists Award “Ikar”, the highest praise for theatre in Bulgaria, for best production in 2013. The play was also awarded The New Theatre Language Award at the IV International Festival of the New European Theatre Action—NETA. “Between the Holidays” was staged by Margarita Mladenova in 2013 and was nominated for the Ikar in 2014. That same year, Margarita Mladenova’s production of his adaptation of Jean-Luc Godard’s “Le Mepris” was nominated in four categories for an Ikar. His latest works include his co-authorship with Margarita Mladenova of “The Plane is Delayed”, and “For Now”, a contemporary performance jam he created, where music, poetry and visual art are spontaneously created by both the artists and the audience.

### **Roberto Scarpetti**

Playwright, Italy

UTE-Think Tank Emerging Playwrights

Roberto Scarpetti’s most acclaimed play is “Viva l’Italia – Le morti di Fausto e Iaio”, for which he received a special mention “Franco Quadri” at the Riccione Award in 2011. In 2014, “Viva l’Italia – Le morti di Fausto e Iaio” was awarded the Franco Enriquez Prize for best playwriting. For the same play, Scarpetti was nominated for the Maschere del Teatro Italiano Award 2015 in the category “Innovative Italian Writers”.

Scarpetti graduated in screenwriting from the Centro Sperimentale di Cinematografia, and in political science from the Sapienza University of Rome. He wrote and directed, amongst other plays, Strani Amori which was nominated Best Short Film at the Italian film festival Globi d’oro in 2008. In 2010, he received a special mention at the Franco Solinas Award for Braccia tese, which he co-wrote with Tommaso Cammarana. That same year, he wrote Giochi d’estate, together with the director Rolando Colla, which was presented at the 68th Venice Film Festival (Out of Competition). Moreover, the film was awarded the Swiss Quartz Film Prize—the Oscar of the Swiss Film Scene—in 2012 for best cinematography and best screenplay. Since 2011, he has been a member on the jury of the Franco Solinas Award, and is currently a playwright in residence at the Teatro di Roma.

# Europe Theatre Prize – Programme

Saturday, 23 April

## RETURNS

4pm Societas Raffaello Sanzio company

***Julius Caesar. Spared Parts***

By Romeo Castellucci

Directed Romeo Castellucci (1<sup>st</sup> show)

## RETURNS

6pm Societas Raffaello Sanzio company

***Julius Caesar. Spared Parts***

By Romeo Castellucci

Directed Romeo Castellucci (2<sup>nd</sup> show)

## RETURNS

7.30pm Schaubühne Theater company

***Richard III***

By William Shakespeare

Directed by Thomas Ostermeier

Sunday, 24 April

10am **EUROPE PRIZE THEATRICAL REALITIES**

**Conference and meeting**

**With Andreas Kriegenburg**

Curator: Ulrich Khuon

12.15pm

***Turn and face the Strange (from David Bowie's  
"Changes")***

Open discussion organized by the „Union des Théâtres de l'Europe  
(et de la Méditerranée)“

4pm **EUROPE PRIZE THEATRICAL REALITIES**

**Conference and meeting**

**With National Theatre of Scotland**

Curator: Joyce McMillan

**EUROPE PRIZE THEATRICAL REALITIES**

8pm National Theatre of Scotland

***Last Dream (on Earth)***

By Kai Fischer

Directed by Kai Fischer

A National Theatre of Scotland production

**SPECIAL PRIZE**

9.30pm

***A Tempest***

Based on William Shakespeare

Adapted and directed by SilviuPurcărete

[Monday, 25 April](#)

**11am EUROPE PRIZE THEATRICAL REALITIES**

**Conference and meeting**

**With Juan Mayorga**

Curator: Emilio Javier Peral Vega

Followed by extracts from

*The Yugoslavs*

**3pm EUROPE PRIZE THEATRICAL REALITIES**

**Conference and meeting**

**With Viktor Bodó**

Curator: Noémi Herczog

**11am EUROPE PRIZE THEATRICAL REALITIES**

**Conference and meeting**

**With Joël Pommerat**

Curator: Georges Banu

Followed by

Reading of works by Joël Pommerat

**EUROPE PRIZE THEATRICAL REALITIES**

9.30pm

***Reikiavik***

By Juan Mayorga

Directed by Juan Mayorga

A production of La Loca de la Casa and Entrecajas Producciones Teatrales

[Tuesday, 26 April](#)

**10am EUROPE THEATRE PRIZE**

**Conference and meeting**

**With Mats Ek**

Curator: Margareta Sörenson

**EUROPE PRIZE THEATRICAL REALITIES**

4.30pm Deutsches Theater company

***Nathan the Wise***

By Gotthold Ephraim Lessing

Directed by Andreas Kriegenburg

9.30pm

**EUROPE THEATRE PRIZE**  
**EUROPE PRIZE THEATRICAL REALITIES**  
**SPECIAL PRIZE**  
**AWARD CEREMONY**

**EUROPE THEATRE PRIZE**

To follow the Award Ceremony

***Romanian MEMORY***

(Special creation for ETP)

Directed and performed by Mats Ek

*(Programme subject to change.)*

## Europe Theatre Prize — History

The *Europe Theatre Prize and of Live Performing Arts (ETP)* had its inauguration in 1986 as a pilot project of the European Commission under Jacques Delors, whose first Commissioner of Culture was Carlo Ripa di Meana. Back then, further support for the creation of the ETP also came from Melina Mercouri, who was the patroness of the Prize, and from Jack Lang. Since 2002, the ETP has been recognized by the European Parliament and Council as a *European Cultural Interest Organisation*. This important result was the fruit of a joint effort between the UTE and the ETP in order for both organisations to be recognised by the European Parliament, which was one of the joint battles in support of theatre culture in Europe. Furthermore, the UTE and the ETP were included in the budget line of the European Parliament and Ministers' Council for the time of its existence.

Regarding the organisation of ETP events, the Prize is not purely a celebratory event of the winners, but also a study of the winners' figures and works; it furthermore includes meetings and seminars with testimonies of their collaborators, theatre and festival directors, scholars and international critics. Finally, the Prize also offers previews of winning performances, internships, debates, and projections.

Participants from more than 50 countries — as the Prize has been consistently growing throughout the years — attended the events of the last ETP edition. In fact, the Prize has become a regular meeting for the international theatre world, also thanks to the presence of around 400 journalists and critics coming from all over Europe and the rest of the world.