

DANCING MUSEUMS

PROGRAMME OF PRAGUE INTERNATIONAL WORKSHOP
June 14 – 19, 2020

How Can We Embody the Artwork and the Art Space, and How Does It Change Our Perception?
How to be together when we can't be together?



Photo: Dominik Žižka

Introduction by Tereza Ondrová

"Open a travel guide and you will usually find a small dictionary, but for some strange reason, that dictionary will deal with boring and useless things: customs, post office, hotel, barber, doctor, prices. But what is it to travel? It's about meeting people. The only important dictionary is the meeting dictionary."

For me, Dancing Museums is a project that connects the "three of us": me + the Prague City Gallery institution + the Tanec Praha institution.

The basic idea and initial challenge is how to find common ground and create this project together. The project is extraordinary in that it really aims at research and, unlike ordinary theatre/dance productions, it does not require a specific stage output. So the search for a common language, research and investigation of topics is in the DNA of the project itself.

These questions also arose for me:

What is the relationship between the institution and the artist? – spectator?

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What is the relationship between the artist and the spectator? – institution?

How to balance my needs, ideas and desires and the needs of the institution in this project?

From the beginning, it made sense for me not to take ideas and people/co-workers from the outside, but to build on what's inside. Therefore, I am interested in working with people/employees from both institutions and with topics that concern us personally and are based on the needs of the institution. How to set the conditions for a common creative process together.

The topic of "tourism" arose.

And a challenge arose: how to "empty" the streets of the centre of Prague and "fill" the Prague City Gallery space with people/visitors. The starting point was the "Royal Way" lining all six spaces of the Prague City Gallery. We wanted to make our own travel agency that would offer a tour of the city from our point of view.

The topic of tourism also deeply affects me personally. I grew up in Celetná Street, where our family lived until the end of January 2020. On the last day of January, we moved my mother from the centre to the outskirts of Prague, the main reason being tourists. In a month and a half, the centre was completely emptied.

Right now, the challenge for me is to transform the topic of tourism and especially cooperation across all work roles within this project into a five-day joint meeting, despite being several kilometres apart. The topic of "how to be together" arose when we cannot be together physically. How to cooperate and not just be in the online space? How to get to know each other and discover? Ask questions and exceed your boundaries and possibilities? How to convey the customs, smells and tastes of our nation to all who cannot be here?

Sunday 14: Shared Day

How to be together when we can't be together? Can we have breakfast together, and then wash the dishes, travel, walk around the city, cook a traditional Czech dinner? We can do everything we'd planned, but is it possible right now, right here?

8:00 - 22:00 Offline activity *for the artists / voluntary for other workshop attendees – they can participate in the entire program or only part of it*

Tereza has prepared not only a schedule for the whole day, but also a menu, see attachments.

19:00 *For all*
Release of the video presentation about Prague City Gallery buildings

Monday 15: Audio Walk

How to travel around a world that has been locked into small impenetrable units during a pandemic?
Can we experience a piece of Prague elsewhere on the planet without leaving the borders of our own city?
What does it mean to be together, how to meet?

The material for Audio Walk is based on field research, consultations with professional guides around Prague, but also on the dancers personal „small history“ The main topic is tourism, the transformation of the centre over the years, the impact of the pandemic on the current form of historic Prague, but also how to share a piece of ones own past even in the adverse conditions of closed borders.

10:00 - 11:30 *Zoom meeting for all of us*
Welcome session, Impressions on Shared Day, introduction to Audio Walk.

from 13:00 *Offline activity for all of us*
Audio Walk - personal experience (approx. 60').
Prepare your headphones, a player or mobile phone and you will be asked to download an audio file or listen to it online. And enjoy...

17:00 - 18:15 Zoom meeting for Artists and Betsy

19:00 *For all*
[Release of video presentation *The Journey to Normal* by Kateřina Šedá \(20'\)](#)
[will be possible to watch it all week](#)

At the beginning of the presentation, the author will present two projects in which she dealt with the phenomenon of mass tourism and its impact on everyday life in different localities. In the UNESCO project, she founded a fictitious company that offered a new job in Český Krumlov – running a normal life full-time. She then employed 15 families who lived in this place for three months and found out what else the city could handle. In the Something for Something project, which she implemented in the Lofoten Islands in Norway, she offered tourists on Airbnb an overnight stay in caravans. But they did not pay for them in money, but by doing a good deed for the locals.

In the second part of the presentation, the author will focus on the current situation, where in some places tourism has almost disappeared and people have seen what the real void looks like. It is no longer assumptions about a possible open-air museum, but a reality that has been fully exposed. A unique opportunity has arisen to take advantage of this situation and start behaving differently in both roles – as a tourist and as a local. "Normal" is not in fact what disappeared from various places a few months ago, but paradoxically that which has returned to them.

Tuesday 16: Workshop

10:00 - 11:15 *Zoom Break out session for all*
Impressions and working session on Audio Walk
Session is prepared in collaboration with Monica Gillette.

from 14:00 *Zoom introduction + Offline for all*
Workshop *Tourists, Welcome Home!* with Kateřina Šedá (approximately 120 - 180' in total)

The main topic of Kateřina Šedá's workshop is tourism and its current changes. At the same time, it focuses on the phenomena that the pandemic has given rise to: radical restrictions on movement and confinement

to the home. Everyone will be invited to make their own little film at home, with specific instructions. The result of the workshop should be an educational and funny video that will become a building block for relationships that people will gladly turn into personal meetings in the future.

19:00 *For all*
[Release of a Performative lecture in the time when you meet the pandemic instead of the panda by Tomáš Žižka \(15'\)](#)
will be possible to watch it all week

A doctor is a doctor, a teacher a teacher, a priest a priest... their roles are clear. What role does the artist have in society? How long will the phantasm of "social distance" last behind the necessary veil of a state of emergency? We cannot move or avoid the issue of the virtual world and digital entertainment. The risk, however, is that this apparent vivacity under protection in the desert of reality causes fiction to mix with reality. We are all convinced and we are fighting the virus alone. But at the same time, we know that theatre is an assembly, an agora, a square, coexistence.

The theatre of life is now also around the Virgin Mary axis, where a few individuals in the square seem to be dancing, but society is not flowing there yet. It is an acupuncture site for discursive democracy, i.e. a place for public debate, which seems all the more necessary when democracy itself is being undermined and we are losing fundamental freedom to an undisputed emergency.

How long will we endure and when will we ceremoniously get rid of the veil of fear and socio-political loyalty?

Wednesday 17: Avatar Project

Just for artists / For other workshop attendees to join the evening Reflection session is possible

The Avatar project is your private experience with space, art, sounds, smells... mediated by your personal guide, in the concrete building of the Prague City Gallery. You can observe, discover, move in the space, and have a dialogue with your Avatar. This can be the opportunity to try out your ideas, your practices or whatever comes into your mind.

Dear Quim, Eli, Ana, Masako and Ingrid, this Avatar project is scheduled for each of you in different time slots. The only thing you need is your mobile phone to be charged. We will call you and you will get connected with your Avatar in your Gallery space. The time for you and your Avatar will take 45 minutes, which you can use for everything you are interested in – to get to know your Avatar, the space you share with your Avatar. This can be an opportunity to try out your ideas, your practices or whatever comes into your mind. The most important thing is to enjoy the moment. Thank you for your participation and for your feedback or comments.

10:00 – 10:45 Avatar Project - Quim Bigas in Troja Château, Prague City Gallery
12:00 – 12:45 Avatar Project - Masako Matsushita in Villa Bílek, Prague City Gallery
14:00 – 14:45 Avatar Project - Ana Pi in Colloredo-Mansfeld Palace, Prague City Gallery
15:30 – 16:15 Avatar Project - Eleanor Sikorski in Municipal Library of Prague, Prague City Gallery
17:00 – 17:45 Avatar Project - Ingrid Berger Myhre House of Photography, Prague City Gallery

18:00 - 19:00 *For all artists, Betsy / voluntary participation as observers is possible for other workshop attendees*
Webinar reflection on Avatar Project with Monica Gillette

Thursday 18: Moderated Discussion

14:00 - 15:30 *For all*
Discussion with Kateřina Šedá and Tomáš Žižka on Webinar
Moderated by Monica Gillette

17:00 - 20:00 *Just for Artist*
Interviews with artists by Nina Jacques

Friday 19: Process, Collaboration and Exchange

10:00 - 12:30 *For all*
Zoom break out session facilitated by Monica Gillette

14:00 - 17:00 *Just for Artist*
Interviews with artists by Nina Jacques

The program is subject to change

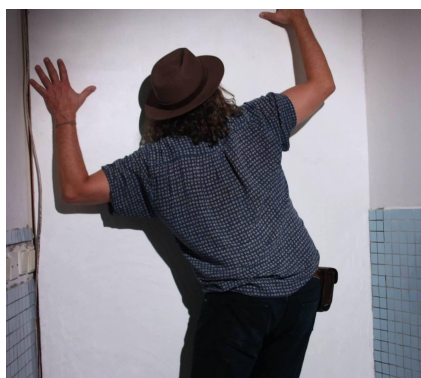
Kateřina Šedá (1977) is a Czech artist whose work is close to social architecture. In 1999–2005 she graduated from the Academy of Fine Arts in Prague, having studied under Professor Vladimír Kokolia.

She is the author of many socially conceived projects that she has implemented in the Czech Republic and abroad. She was invited to create independent projects by LIAF in Norway (2019), the IKON gallery in Birmingham (2019), IHME in Helsinki (2016), SF Moma in San Francisco (2013–2014), the Tate Modern in London (2011) and many others.

She has exhibited, for example, at the 16th International Biennial of Architecture in Venice (2018), at the MMOMA in Moscow (2016), at the Echigo-Tsumari Art Triennale 2015 in Japan, at the Venice Biennale (2013), at the Kunstmuseum Luzern (2012), the Mori Museum in Tokyo (2010), the New Museum in New York (2009), Manifesto 7 in Bolzano (2008), the 5th Berlin Biennale (2008), the Renaissance Society in Chicago (2008) and Documenta 12 in Kassel (2007).



Her work has received a number of awards: Architect of the Year 2017 (Czech Republic), Magnesia Litera for Journalism (Czech Republic), TAKU Production Prize (Finland), The Most Beautiful Czech Books (Czech Republic), Contemporary Art Society Award (Great Britain), Jindřich Chaloupecký Award (Czech Republic), Fluxus Award (Germany), ESSL Award (Austria) and others. She has published over 30 books and publications in which she maps individual projects in detail. She lectures about her work not only in schools, culture houses and galleries, but also in villages and smaller towns, where she tries to bring her activities closer to the widest possible audience.



Tomáš Žižka (1963) focuses in his work at cooperation on contemporary independent and experimental projects by theatre makers, fine artists, dancers and multi-instrumentalists as well as other non-artistic professions.

After graduating from SUPS in Bratislava, department of carving, and the Department of Alternative and Puppet Theatre in Prague (DAMU), he worked on various theatre projects (TUJU, Theatre fairs 1987 ' 89, mamapapa projects) and as a teacher (assistant professor at KALD-DAMU 1990 – 2015 and a number of workshops). His career as a stage designer includes work for Laterna Magica, HA-Theatre Brno, Babkove Theatre Bratislava, Municipal Theatre of Kladno, Grand Theatre Groningen, Théâtre Les Montreurs d'images, Genève, Lofoten Centre – Stammsung Norway.

He is an initiator and organizer of a number of site-specific projects in untraditional spaces and situations (3WW3 wastewater treatment plant, Demolice-CKD Karlin, Kvas-Holesovický brewery within International Festival 4+4 Days in Motion). Most of these project were organized as a collective work by the mamapapa organization.

Besides creating in non-traditional environments and situations, he focuses on film, documentary, audio-visual works and the creation and implementation of a number of museums and galleries. He implemented and provided expert consultation on the Museum Gate Open Society Fund projects, NZM multi-year experimental project Forest Stories of Trees and People, Recycles, gallery exhibition in the Drak Theatre as part of "Beuys was here", which was devoted to the creative principles of German performer Joseph Beuys, the Nanopolis projects at the New Stage of the National Theatre, Republic Day and presentation of the Pardubice Region at EXPO 2016 in Milan, and many more.

Monica Gillette is an American choreographer and dramaturge living in Germany. In recent years, she has focused on shaping innovative projects that utilize dance as a vehicle for research and multigenerational cultural exchange. For the projects BrainDance and Störung/Hafra'ah, the latter in collaboration with Yasmeen Godder Company in Israel, she co-created a multifaceted research design bringing together professional dancers, scientists and people living with Parkinson's Disease to explore different facets of human movement.



In 2017 she and Yasmeen Godder were awarded the Shimon Peres prize by the German foreign minister for their artistic leadership in the Störung/Hafra'ah project. Since 2017 Monica has collaborated with choreographer Gary Joplin at Theater Freiburg in creating works with non-professionals that take on societally urgent topics – "Die Krone an meiner Wand" (2017), "Grenzland" (2019) and "The 3rd Box" (2020). Monica was the editor of the digital publication for the EU project Migrant Bodies - Moving Borders, identifying and developing inclusive practices for migrants and refugees through dance. She

leads workshops and facilitates collaborative research practices, most recently for the Tanzausbildung Biennale at K3/Kampnagel and the EU project Empowering Dance. Monica is the curator for the artistic development program for Tanznetz Freiburg and a member of the board for TanzSzene Baden-Württemberg.