

TOO SOON / TOO LATE

PERFORMATIVE DIALOGUE OF ARTISTS FROM SEVEN CENTRAL AND EASTERN EUROPEAN COUNTRIES AND BELGIUM



Too Soon Too Late

"And now let us welcome the new year, full of things that never were."

Rainer Maria Rilke

in situ performative exhibition

The year 1918 in the history of East Central Europe is primarily associated with the collapse of empires and the rise of new nation states. In the aftermath of World War I and rapid disintegration of the Russian, Habsburg and Ottoman empires nine new states appeared on the political map of Europe: Austria, Hungary, Kingdom of Serbs, Croats and Slovenes, Czechoslovakia, Poland, Romania, Lithuania, Latvia, Estonia and Finland. Remembering the history of 1918 in East Central Europe also means shedding light on the shared experience that is not very well known in Western Europe. Moreover, 1918 marks not only the birth of new nation states but it stands as a powerful symbol of the desire of so many people in Europe to construct a better future and embrace modernity. The years following the declaration of independence all across the region were the time of profound political and social changes: the time of crafting democracies, testing the limits of mass politics and inventing social state, time of unprecedented mobility from countryside to the cities and unrivalled experimentation in arts, science and technology that continues to inspire people across the globe today. The shattered world order allowed to many women, immigrants, invalids, formerly underprivileged citizens to claim a new role in society. These ambitions were reflected in the arts, burgeoning unprecedentedly in the new nation states. What have we kept from that period? What is the meaning of avant-garde today? And what is the role of historical memory in arts today?

Too Soon Too Late touches upon these questions through movement. The origin of the in situ performative exhibition **Too Soon Too Late** was a conversation of artists from Czech Republic, Slovakia, Hungary, Romania, Poland, Lithuania, Austria and Belgium, initiated by the Czech Centre Brussels to talk about the past, present and future of Europe and its arts. The resulting performative exhibition reflects formative changes which happened throughout those hundred years in the "new Europe", and the heritage of avant-garde three generations later. From each of the participating countries, outstanding artists were invited to join the dialogue, thus bringing various perspectives in unique forms. The audience will be offered to walk freely in this environment and watch short dance pieces, performative actions and video installations, taking place continuously in loops for 90 minutes. Everyone is free to watch one action or another and set his or her own order of the things happening within the installation.



Too Soon Too Late is part of the cycle "1918, European Dreams of Modernity – 100 Years On" prepared by the Brussels cultural centre BOZAR for 2018 in association with cultural institutes, or permanent representations and local partners in the Czech Republic, Slovakia, Poland, Hungary, Austria, Romania, and Lithuania.

The project is a co-production that includes artists from seven countries of Central and Eastern Europe and Belgium, it is coordinated by the Arts and Theatre Institute in Prague and an artistic and technical team formed by renowned Czech artists. The project is supported by the subsidies of the International Visegrad Fund and will be premiered in Brussels on 26th – 27th May 2018.

Participating artists:

Miřenka Čechová & Markéta Vacovská (Czech Republic)

Monika Drożyńska (Poland)

Dada von Bzdülów Theatre: Katarzyna Chmielewska, Jakub Truszkowski, Leszek Bzdyl, Katarzyna Ustowska, Anna Steller, Piotr Stanek (Poland)

Zsolt Sörös (Hungary)

Florin Flueraș (Romania) & Brynjar Ábel Bandlien (Norway)

Agnija Šeiko, Gintarė Marija Ščavinskaitė (Lithuania)

Aldina Michelle Topcagić (Austria)

Stanislav Dobák (Slovakia) & Jamie Lee (Belgium/Australia)

Ballets Confidentiels: Johanne Saunier, Ine Claes (Belgium)

Artistic and technical coordination:

Tomáš Procházka, Cristina Maldonado, Jan Kalivoda, Martina Pecková Černá, Viktorie Schmoranzová (Czech Republic)

Thanks to Iulia Popovici (Romania) for her contribution to the title of this project.

MAIN ORGANIZERS

Czech Centre Brussels

The Czech Centre Brussels is a cultural institute of the Czech Republic based in Brussels. Our aim is to actively promote the Czech culture in Belgium, and ties between Czech and Belgian cultural scene. In order to reach wider audience, the Czech Centre collaborates with Belgian institutions such as cinemas, concert halls and galleries - and is always happy to start new partnerships. Our program covers film screenings, plays, concerts, exhibitions, conferences, dance, and more.

<http://brussels.czechcentres.cz/>

Arts and Theatre Institute, Czech Republic

The Arts and Theatre Institute (ATI) is a state-funded organization founded by the Ministry of Culture of the Czech Republic. The mission of the Arts and Theatre Institute is to provide the Czech and international public with a comprehensive range of services in the field of theatre and individual services connected to other branches of the arts (music, literature, dance and visual arts). The ATI collects objects and work relating to the theatre, processes and provides access to them, pursues research, initiates and participates in international projects, and publishes scholarly work.

The International Cooperation Department of the Arts and Theatre Institute realizes the program Promotion of Czech Theatre Abroad. The main goal of the program is promotion of Czech culture, mainly theatre/performing arts abroad and conveying information about foreign theatre in the Czech Republic. The ICD prepares concepts, dramaturgy and production background for international and local projects, festivals, exhibitions, seminars, conferences and it also organizes such activities. It cooperates with many Czech and foreign theatre and art organizations, institutions, and universities. It actively participates in international networks and international non-governmental theatre organizations. It provides contacts and information about Czech theatre abroad and about foreign theatre at home. It prepares publications and information materials about Czech theatre for international experts and audiences and participates in publishing activities of the ATI.

www.idu.cz

www.performczech.cz



BOZAR, Centre for Fine Arts, Brussels

As Belgium's oldest and largest arts centre, the Centre for Fine Arts aims to be a model for the European cultural centre of the 21st century. An all-embracing umbrella project, BOZAR combines the operations of a dynamic concert and exhibition venue with a multidisciplinary supporting role. Starting from that core artistic mission, BOZAR aims to develop into a stimulating forum for sociocultural developments. Under the BOZAR label, some 1,200 cultural activities take place every year, including 20 exhibitions, 300 concerts, film screenings, theatrical performances, literary evenings, debates, lectures, guided tours, and educational activities. With a permanent staff of 340 and more than 200 artistic partners every year, BOZAR is the driving force behind international artistic projects that strengthen the bonds between regions within and beyond Europe.

www.bozar.be

PARTNERS

Polish Institute, Brussels

Zbigniew Raszewski Theatre Institute, Poland

Theatre Institute, Slovakia

Service Cultural of Embassy of Hungary, Brussels

Hungarian Theatre Museum and Institute, Hungary

Lithuanian Culture Institute, Vilnius

Romanian Culture Institute, Brussels

The National Centre for Dance, Romania

Austrian Cultural Forum, Brussels

The project was supported by the International Visegrad Fund.

