

9TH THEATRE OLYMPICS

Owing to the global development of the system of information and communication, people everywhere can now feel and know closely about other than their own cultures. Compared with the olden times when people experienced everything on the spot and thus nurtured wisdom required for coexistence with other human beings, our world is permeated by something completely new, a change which enables us to know and understand things without actually 'being there'. The change has been brought about by means of thorough exploitation of 'non-animal' energy (electricity, oil, nuclear power etc.) and is necessarily going to increase in the future.

It is, however, dangerous to trust this 'non-animal' energy too much, which claims to connect people with each other with maximum speed. For it can lead to the forgetting or weakening of the rich possibilities of 'animal' energy stored up in the bodies of human individuals. Human cultures have bloomed and borne fruits through the refined uses of 'animal' energy. It is precisely in this way that performing arts, such as theatre, dance, and opera, have become a heritage of humankind irreplaceable by such media as television or film.

The same applies to sports. Both performing arts and sports provide the ground for better understanding of and deeper caring for human beings by means of bringing people together to the very spot where they are taking place. No matter how enormous and necessary the system of communication by 'non-animal' energy may become for our actual life, it would be suicidal for humankind to forget or ignore the values embodied by performing arts and sports.

Needless to say, the way people train, refine, and enjoy the 'animal' energy varies from nation to nation, from place to place. But it is those very differences that preserve and assert the

cultural identities and raisons-d'être of each nation. The greater the amount of 'non-animal' energy, which tends to reduce our lives to uniformity, the greater the contribution which performing arts are expected to make to the quality of human life in the future. The significance of cultural projects in these technological days lies in the fact they help to make possible shared experiences of similarities and differences inherent in various nations.

It is the belief of the International Committee of the Theatre Olympics that, as we enter the 21st century, the powerful existence of performing arts must prove a sign of profound encouragement and hope for truly global communication.

Tadashi Suzuki
Artistic Director

OVERVIEW OF THE 9TH THEATRE OLYMPICS

Co-hosted by Japan and Russia

<u>Japan Program</u>	August 23 (Fri) – September 23 (Mon), 2019
Artistic Director	Suzuki Tadashi
Hosting Sites	Toga: TOGA ART PARK of Toyama Prefecture Kurobe: Unazuki International Hall “Selene” Maezawa Garden Amphitheatre (Open Air Stage)

<u>Russia Program</u>	June – November, 2019
Artistic Director	Valery Fokin
Hosting Site	St. Petersburg

THEATRE OLYMPICS CHARTER

1. This entity shall be entitled *Theatre Olympics*, and sub-titled Crossing Millennia, which implies the cross-fertilization of the past with the future.
2. An international committee shall be formed. This committee is responsible for planning and management of all activities undertaken by Theatre Olympics.

The members of the committee are:

Theodoros Terzopoulos (Chairman/Greece)

Nuria Espert (Spain)

Antunes Filho (Brazil)

Tony Harrison (England)

Yuri Lyubimov (Russia)

Heiner Müller (Germany)

Tadashi Suzuki (Japan)

Robert Wilson (USA)

3. The members of the committee shall not only be responsible for expressing opinions in the planning stages, but shall also work interactively, thus making this organization unique.
4. In principle the committee shall meet once a year.
5. Additional members of the committee, recommended by one of the existing members, must gain a two-thirds approval.
6. The committee shall be chaired by Theodoros Terzopoulos.
7. The administrative headquarters of Theatre Olympics shall be located in Athens, Greece.
8. The first several Theatre Olympics events shall be held, in principle, in the countries of the committee members. The committee member whose country hosts the Theatre Olympics event shall be responsible for its artistic direction. This host committee member shall plan the theme and programming for the Theatre Olympics event and submit his or her proposal to the committee for approval.

9. In each host country, a national committee shall be formed to meet that country's respective needs so that the success of the Theatre Olympics event is ensured. This national supportive committee shall consist of prominent figures in that country's cultural life.
10. An official logo shall be used in each of the Theatre Olympics' activities.
11. The content of the Theatre Olympics event:
 - a. Every few years a Theatre Olympics event shall be held, presenting high level productions as well as symposiums and workshops.
 - b. In addition to the above, ongoing projects including conception, production, and education programs shall be held in various places.
 - c. The preservation and documentation of historical work in the performing arts. Although texts remain as writing, a system needs to be created by which directorial work and actual productions can be preserved.
 - d. Creation of an international network of theatre artists.
 - e. Training and encouragement of younger artists.

June 18, 1994 Athens, Greece

	Theodoros Terzopoulos	Nuria Espert
		
Yuri Lyubimov	Tadashi Suzuki	Robert Wilson
		
Antunes Filho	Tony Harrison	Heiner Mueller
		

THE FOUNDING MEMBERS OF THEATRE OLYMPICS INTERNATIONAL COMMITTEE

Theodoros Terzopoulos

1947~, Greece

A director, a representative of Attis Theatre, a founding member of the International Institute of the Mediterranean Theatre, and a former member of the board of the North Greece National Theatre. As a director, he has worked all over the world. As an artistic director, he worked at the Delphi International Theatre Festival and the Mediterranean Sea Theatre Festival. As a theatre organizer, he plays an important role in Europe.

Suzuki Tadashi

1939~, Japan

A director, founder of the Suzuki Company of Toga (SCOT). He organized the first international theatre festival in Japan, the Toga Festival, in 1982. He presented his works in many countries and co-produced many co-works with famous artists. His acting method, the Suzuki Method of Actor Training, has been adopted in many countries. His modern interpretation of classics such as Greek tragedies and his unique pieces based on his actor training have influenced theatrical artists around the world.

Robert Wilson

1941~, U.S.A

A director. His works, synthesizing performing arts, music, art, and architecture, have shocked world audiences. Working as a visual artist on one side, he also founded the Watermill Center, NY, to encourage international collaboration among artists. He leads the world with his art practice that embraces many different genres of art.

Nuria Espert

1935~, Spain

A renowned director and actress of contemporary Spanish theatre. She gained international fame as a director of *Yerma*, written by Federico Garcia Lorca. In addition to leading her own theatre company, she has worked in Spain's National Theatre, directed operas, and presented her pieces in many different countries.

Antunes Filho

1929~, Brazil

He is a representative of Grupo di Teatro Macunaima. As a top Brazilian director, he has been working in America and in European countries. In addition to creating his own works in Brazil, he has also contributed to the development of South American theatre by introducing foreign performing arts and by educating younger artists.

Tony Harrison

1937~, UK

A prominent English poet, playwright, and director. Most of his plays became a part of the repertory of England's National Theatre. His many works are about Greek tragedies, and he raises pointed criticism about the role of classics in modern society.

Yuri Lyubimov

1917~2014, Russia

In 1964, he founded the Taganka Theatre in Moscow, now known as the world's center for contemporary theatre. As a permanent director, he presented shocking pieces on the stage of the Taganka Theatre. He fled from his country in 1984 and returned to the Taganka Theatre in 1989. During his exiled period, he directed many plays and operas in Europe. His works have greatly influenced to world theatre.

Heiner Muller

1929~1995, Germany

A playwright and director. He is described as one of the most important playwrights of the 20th century. He worked as an artistic director at the Berliner Ensemble, founded by Bertolt Brecht. Although his works based on Greek tragedies and Shakespeare were banned in his own country East Germany for a long time, they were still performed at many festivals over the world.

HISTORY OF THE THEATRE OLYMPICS

1st (1995)

Country	Greece
City	Delphi, Athens and Epidaurus
Theme	Tragedy
Period	August 19th - 27th, 1995
Artistic Director	Theodoros Terzopoulos
No. of Participating Countries/Works	9 works from 7 countries

2nd (1999)

Country	Japan
City	Shizuoka
Theme	Creating Hope
Period	April 16th - June 13th, 1999
Artistic Director	Suzuki Tadashi
No. of Participating Countries/Works	42 works from 20 countries

3rd (2001)

Country	Russia
City	Moscow
Theme	Theatre for the People
Period	April 21st - June 29th, 2001
Artistic Director	Yuri Lyubimov
No. of Participating Countries/Works	97 works from 32 countries

4th (2006)

Country	Turkey
City	Istanbul
Theme	Beyond the Borders
Period	May 11th - June 6th, 2006
Artistic Director	Theodoros Terzopoulos
No. of Participating Countries/Works	38 works from 13 countries

5th (2010)

Country	Korea
City	Seoul
Theme	Sarang: Love and Humanity
Period	September 24th-November 7th, 2010
Artistic Director	Choi Chy-rim
No. of Participating Countries/Works	48 works from 13 countries

6th (2014)

Country	China
City	Beijing
Theme	Dream
Period	November 1st-December 25th, 2014
Artistic Director	Liu Libin
No. of Participating Countries/Works	46 works from 22 countries

7th (2016)

Country	Poland
City	Wroclaw
Theme	The World as a Place for Truth
Period	October 14th-November 13th, 2016
Artistic Director	Jaroslaw Fret
No. of Participating Countries/Works	86 works from 14 countries

8th (2018)

Country	India
City	New Delhi and other 16 cities
Theme	Flag of Friendship
Period	February 17th-April 8th, 2018
Artistic Director	Ratan Thiyam
No. of Participating Countries/Works	465 works from 35 countries