

16th Prague Quadrennial

8–17 June 2027

What is PQ

The Prague Quadrennial (PQ) is the world’s largest event dedicated to scenography, performance design, and performance space.

PQ aims to create opportunities for the presentation of contemporary scenography, performance design, and performance space, to map and support innovative work in the field, and to provide an inclusive platform for dialogue among professionals, students, and the broader public.

Founded in Prague in 1967, the Prague Quadrennial takes place every four years without interruption. Each edition brings together artists, scholars, and students from up to eighty countries to present their work in scenography and performance design. Although the origins of PQ can be traced back to the visual arts biennale in São Paulo, Brazil, today PQ combines elements of both an exhibition and a live art festival. Its program typically includes hundreds of exhibitions, installations, performances, workshops, and expert discussions.

PQ features both competitive and non-competitive program sections. Some are curated by participating countries and regions, like the iconic Exhibition of Countries and Regions or the Student Exhibition, while others are shaped by PQ’s international curatorial team. Each edition is guided by a new artistic vision, making every PQ a fresh and unique experience.

Even between its quadrennial editions, PQ stays active as a year-round platform, supporting international exchange through special projects, artist residencies, symposia, and publications.

PQ 2027 is conceptually and organizationally managed, on behalf of the Minister of Culture of the Czech Republic, by the Czech Cultural Institute based in Prague. The Minister of Culture appoints the members of the PQ Council based on nominations from invited institutions. The PQ Council approves the core documents of PQ 2027 (the Artistic Concept and the Statute), oversees the preparation process of PQ 2027, and provides input on key organizational and content-related matters.

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Artistic concept

From One Scenography...

Prague Quadrennial was born in the 1960s out of a growing transnational awareness that scenography, as one component of a theatre production, is a distinct stage discipline with its own unique features, requirements, and criteria. This specificity, along with efforts to define scenography in its modern form, was one of the leitmotifs of the early editions of PQ. These early editions sought to identify what unites us across cultures and aimed to create a unified world of scenography.

...To Many Scenographies

Today, nearly sixty years later, we understand scenography in an *expanded* sense, as an artistic discipline and collaborative practice that creates performative environments and atmospheres both on and off stage, within institutional frameworks as well as outside them. This expanded understanding encompasses a range of interrelated practices, including costume, lighting, projection, sound, object, and spatial design, all of which contribute to how performance is experienced. Scenography takes on many forms and roles. We now recognize that when given the space, it holds enormous potential: not only to contribute significantly to the meaning-making structure of an artwork or respond to pressing sociopolitical conditions, but also to initiate and drive performances, or to function as a speculative tool and a testing ground for new possibilities.

While we continue to share an interest in scenography and a desire for mutual understanding, this broader view of the field goes hand in hand with a growing awareness that, in truth, there is no single scenography. Rather, there are many scenographies—multiple scenographic cultures, traditions, and norms that coexist. PQ seeks, now with increasing emphasis, to be a place and platform that welcomes and acknowledges this multiplicity of scenographies and scenographic worlds, each made up of diverse approaches, perspectives, and traditions, including the varied disciplines that together shape the scenographic whole. It is in this diversity and plurality that the true strength and richness of the field lies.

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Theme

Absences
and Silences

as spaces of potential for new
scenographic futures

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2027 will mark sixty years since the founding of the Prague Quadrennial—**sixty years of continuous existence** despite various turbulent events and multiple crises across the twentieth and twenty-first centuries. Over these sixty years, PQ has become a **home for an ever-growing community** of artists, theorists, and students dedicated to scenography and performance space. It has solidified its role as the largest international platform, a **vital meeting place and space for exchange**, to which we can return every four years.

Despite the complex moment we find ourselves in—or perhaps because of it—this significant anniversary calls for a **special recognition**. Such long continuity is rare, and it provides a foundation upon which we, and future generations, can build. At the same time, this anniversary offers an **opportunity to reflect** on this home we have created for global scenography. How has PQ evolved over these sixty years? What and how has been presented? What new styles, approaches, and tendencies have emerged?

Looking back at both past and recent transformations of PQ, it is also important to consider **what we may have missed**. What have we overlooked? Where are the proverbial blind spots? What has been absent, unseen, or unheard? These questions matter not only because they lead us into the past, but also because they prepare the **ground for the future**.

And these very questions are the **inspiration** for the theme of PQ 2027. As a form of collective artistic reflection, we want to direct our curatorial focus toward absences and silences in scenography and performance design—historically, aesthetically, and ultimately, as a vision for the future.

Let us collectively examine what has not been seen or heard—perhaps because it usually happens outside the spotlight, offstage, or beyond traditional canons, centers, and textbooks. Absence and silence can also refer to something from the past that no longer exists because it has vanished or disappeared.

We also wish to draw attention to scenographic moments, methods, and projects that work with absences and silences or center them in their approach. Some of the questions we ask are: How do scenography, performance space, and curatorial practices engage with absences and silences? How do they direct our attention—visually, aurally, or even haptically? How do they reveal, and how do they conceal? In what ways do absences and silences structure the rhythm, or otherwise enrich, the scenographic dimension of performance? What role does the body play in scenographies of absence and silence? How can scenographers collaborate with other artists to explore absence and silence?

Crucially, **absences and silences can create opportunities to imagine what is still emerging or yet to come, about what is yet to emerge.** Theatre scholar Sylwia Dobkowska writes about absence as *“a creative and open space for any possibility to happen.”*¹ What role does scenography play in shaping such **spaces of potential, of new ideas and images**? How does scenography open up space? And in turn, how do spaces activate scenography? What futures might unfold through scenographic practice?

We invite curators across all program sections and projects to engage with these themes and questions in a creative way. At PQ 2027, we hope to **collectively harness and materialize the generative potential of absences and silences.** When we come together in Prague, we want to create an experience shaped by curatorial actions and scenographic interventions that experiment with the relationships between absence, silence, scenography, performance, and curatorial practice. We envision curatorial projects that, even if only temporarily, transform absence into presence or silence into resonance, making visible and audible what has not yet been seen or heard but *could* be in the future.

We hope you join us in creating **new scenographic futures** by exploring the absences and silences that have shaped our past and continue to define our present.

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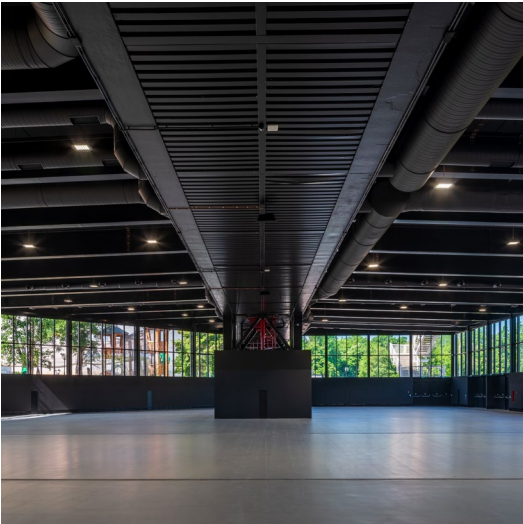
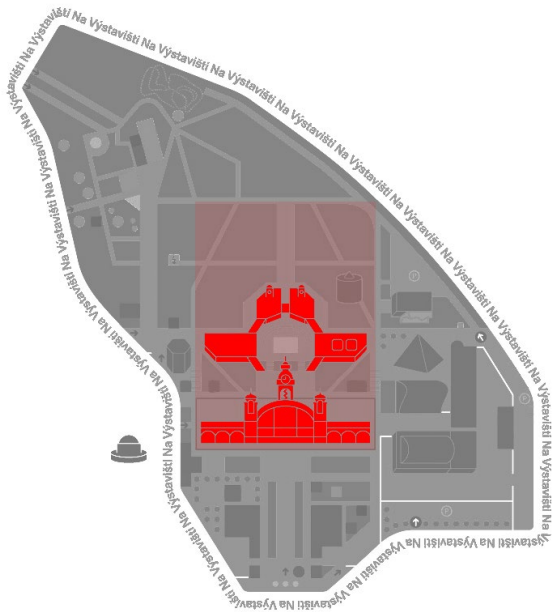
1 Dobkowska, Sylwia. *Performance of Absence in Theatre, Performance, and Visual Art*. Routledge, 2022.

Location

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In 2027, Prague Quadrennial will return to the Prague Exhibition Grounds (Výstaviště Praha) in Prague 7, the emblematic venue that hosted the first PQ in 1967. The program will activate the majority of the site, including the Industrial Palace, Křižík Pavilions, and extensive open-air areas. Currently undergoing a major restoration, all buildings are set to be fully renovated by 2026. Participants can look forward to a revitalized venue equipped with state-of-the-art facilities, designed to meet the demands of a global event while preserving its unique historical spirit that makes this location integral to Prague Quadrennial.

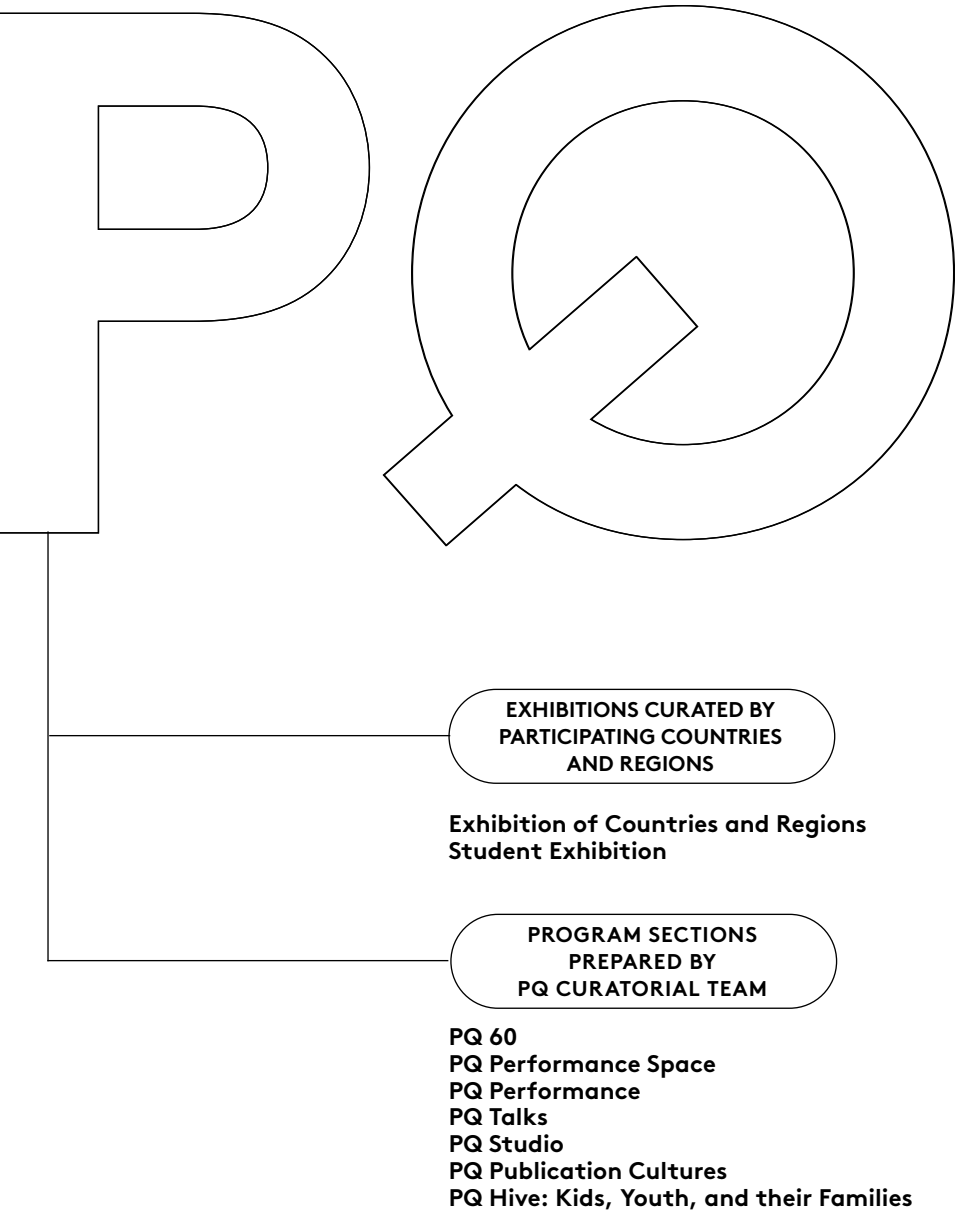
PQ 2027 will also take place in additional locations in the city of Prague, inviting audiences to experience performance design and scenography in various urban contexts.



Source of Images: Prague Exhibition Grounds

Program structure

The program structure of PQ 2027 consists of two main components:




The program of PQ 2027 will also feature a platform for professional networking, a showcase of work by artists based in Czechia, and an accompanying music program.

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Exhibition of Countries and Regions

EXHIBITION CURATED BY
PARTICIPATING COUNTRIES
AND REGIONS


 This section is competitive.

The Exhibition of Countries and Regions is one of PQ’s long-standing and iconic exhibitions, dating back to the event’s beginnings. In this exhibition, participating countries and regions are invited to **present scenography and performance design as a professional field and a practice in their local contexts**, highlighting key developments, emerging impulses, and innovation **over the past six years**.

Each presentation is curated by a designated curator or curatorial team from the respective country or region.

We welcome curators to engage with the overarching theme and the critical questions posed by the artistic concept of PQ 2027 as they develop their exhibitions.


Exhibitions will be located inside the Industrial Palace at the Exhibition Grounds, with 25–30 m² of space allocated per exhibition. If you would prefer to install your exhibition outdoors, please indicate this preference in your application. Detailed parameters, including sustainability guidelines, will be provided in the Organizational Manual (December 2025).

 Please note: All works included must be no more than six years old.

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Student Exhibition

EXHIBITION CURATED BY
PARTICIPATING COUNTRIES
AND REGIONS

 This section is competitive.


Similar to the Exhibition of Countries and Regions, the Student Exhibition has been an integral part of the Prague Quadrennial for many editions. This section offers schools, their students, and emerging artists from different countries and regions the opportunity to present their work in an international context. The aim of this exhibition is to **introduce new perspectives that shape the future of the field**.

Participating schools—or other educational platforms that expand access to the study of scenography and performance design at the tertiary level—may vary in their type and focus.

For PQ 2027, **we encourage participating schools and students to collaborate** within their country or region and submit a **joint exhibition proposal**. Each presentation is curated by a designated curator or curatorial team from the respective country or region. We invite curators to **include emerging artists** in their selections (those who have been active in the field professionally for no more than five years).

We welcome curators to engage with the overarching theme and the critical questions posed by the artistic concept of PQ 2027 as they develop their exhibitions.

Exhibitions will be located inside the Industrial Palace at the Exhibition Grounds, with 25–30 m² of space allocated per exhibition. If you would prefer to install your exhibition outdoors, please indicate this preference in your application. Detailed parameters, including sustainability guidelines, will be provided in the Organizational Manual (December 2025).

 **Please note:** Students and emerging artists are also welcome to apply to other sections prepared by the PQ curatorial team, including PQ Studio, PQ Performance, PQ Performance Space, PQ Talks and PQ Publication Cultures. (These open calls will be published on **October 1, 2025**.)

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PQ 60

Special project

PROGRAM SECTION
PREPARED BY
PQ CURATORIAL TEAM

This project is non-competitive.

PQ 60 is a special program marking the 60th anniversary of Prague Quadrennial in 2027. It will explore **PQ in its transformations** over the past 60 years. The aim of PQ 60 is not only to **recognize the continuity** of the event but also to reflect on its role as a global platform—and, ultimately, **chart paths for the future**.

A key element of the program will be an **immersive installation** that explores the evolution of PQ as a global hub for exchange and innovation in performance design across time. We envision this installation as an atmospheric landscape that reawakens and animates archival artifacts—scenic and costume designs, models, photographs, films, written documents, and more—to tell the story of PQ from today’s perspective.

The starting point and main source material for the installation will be artifacts from the PQ Archive, a growing collection of visual, audiovisual, and written documents that we are currently processing and organizing. In addition, as part of our ongoing efforts to open the curatorial process, **we invite curators of participating countries and regions to help co-create the installation by contributing national and regional insights.**

Participating curators are welcome to **propose one artifact**, such as a rendering, model, costume, or photograph, that reflects the theme of absences and silences in PQ’s history. We are especially interested in contributions that reveal what was excluded from PQ—**items that were meant to be part of PQ but never made it**, whether due to budget constraints, censorship, logistical obstacles, or curatorial decisions. These “absent” objects may include unrealized designs, unselected works, or materials deemed too risky or inappropriate at the time. Each item should be accompanied by a short narrative (no more than 300 words) that provides context for it.

While we recognize that asking each country or region to contribute a single item may appear to limit the multiplicity of voices within that context, we rely on the expertise of participating curators to identify the most resonant artifacts. Given the scale and complexity of PQ, this model enables distributed curatorship while preserving a coherent framework.


The PQ curatorial team will make the final selection of items and collaborate closely with each contributing curator to thoughtfully integrate the selected objects into the narrative and spatial design of the PQ 60 Installation. Our aim is to balance curatorial clarity with openness, making space for reflection on what has been seen, unseen, and left unsaid across PQ’s history.

All submitted items will be documented and included in the Digital Archive of PQ.


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PQ Performance Space

PROGRAM SECTION
PREPARED BY
PQ CURATORIAL TEAM

 This section is competitive.

This section builds on previous editions of Prague Quadrennial that expanded the traditional section of theatre architecture into a more encompassing presentation of performance space. It aims to present **a range of spaces where performances emerge**. These spaces are not limited to buildings as static containers, but may include places that have been built, repurposed, or transformed into gathering sites for shared performance experiences.

 A more detailed open call for this section will be published on **October 1, 2025**.
Please note: Both professionals and students are welcome to participate in this section.

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PQ Performance

PROGRAM SECTION
PREPARED BY
PQ CURATORIAL TEAM

This section is non-competitive.

Whatever form it takes, whatever atmosphere it evokes, scenography is an inseparable component of performance: it unfolds in time, in space, and in relation to the presence of the audiences. It is only complete when experienced. PQ Performance highlights these essential qualities of scenography by inviting audiences to encounter it **live, in the moment of its actualization** when it comes into existence in a performance.

Artists are encouraged to apply with performances that are **scenographically rich or design-led**, taking place in a range of environments and performance spaces, and engaging diverse audiences, including children.

! *A more detailed open call for this section will be published on **October 1, 2025**.
Please note: Both professionals and students are encouraged to apply.*

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PQ Talks

PROGRAM SECTION
PREPARED BY
PQ CURATORIAL TEAM

This section is non-competitive.

PQ Talks are a **series of critical conversations** that explore contemporary scenography, performance design, and performance space in their different forms.

This section features a variety of formats, including keynote presentations, roundtable discussions, and shorter individual presentations, and complements what can be experienced at Prague Quadrennial through exhibitions, performances, and workshops. It aims to inspire and enrich PQ's audiences with fresh ideas, while offering inclusive space for collective reflection, dialogue, and the exchange of ideas across diverse scenographic cultures.

! *A more detailed open call for this section will be published on **October 1, 2025**.*
Please note: Both professionals and students are encouraged to apply.

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PQ Studio

PROGRAM SECTION
PREPARED BY
PQ CURATORIAL TEAM

This section is non-competitive.

PQ Studio is a space for learning, making, and experimenting. It invites artists, designers, researchers, and students to engage in hands-on workshops that explore various practices of scenography and performance design. From materiality and technologies to eco-conscious approaches and critical reflection of scenography, PQ Studio **offers opportunities to develop skills, exchange experiences, and create in a collaborative environment.**

The workshops, selected through an open call, will vary in length and focus on clear, practice-based outcomes.


This section is designed for professionals at any stage of their career, as well as students interested in deepening their knowledge of scenography and performance design.

! *A more detailed open call for workshop proposals will be published on **October 1, 2025.***

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PQ Publication Cultures


PROGRAM SECTION
PREPARED BY
PQ CURATORIAL TEAM

 This section is competitive.

The aim of this section is to **highlight the rich variety of publications** produced about scenography, performance design, and performance space, while also **reflecting on how knowledge in these fields is shared and cultivated**. This includes books and journals, as well as a range of other formats and media, and, importantly, the knowledge communities that sustain and transmit this understanding.

An important part of this section will be the traditional **PQ Best Publication Award**. Eligible for this award are recent publications (published between 2023 and 2027) that focus on various elements and genres of scenography, including costume, lighting, sound, set, stage, mask, puppet, and performance space. We welcome a broad spectrum of publications, including historical studies, theoretical reflections, and practical handbooks or textbooks. While we encourage publications with international relevance, there are no restrictions regarding the language of publication.

This section will also feature **live programming**, where selected publications will be presented and discussed.

 A more detailed open call for PQ Best Publication Award will be published on **October 1, 2025**.

Please note: Both professionals and students are encouraged to apply.

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PQ Hive

Kids, Youth, and their Families

PROGRAM SECTION
PREPARED BY
PQ CURATORIAL TEAM

This section is non-competitive.

PQ Hive is dedicated to **programming for wider audiences, especially children, young people, and their families**. Our aim is to shape it into a vibrant, welcoming space where curiosity and creativity thrive. At its heart is the belief that nurturing an early appreciation for theatre, scenography, and artistic expression is essential for the future of the field.

This section will offer activities that help young audiences and their families engage with PQ’s exhibitions and performances, along with workshops tailored to different age groups. These activities are designed to deepen participants’ understanding of what scenography and performance design are, and what they can do, while sparking imagination, encouraging exploration, and planting the seeds of a lasting connection to theatre and performing arts in their many forms.

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How to take part

Exhibition of Countries and Regions, the Student Exhibition, and the PQ 60 Installation

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General Conditions for Participation

- In the **Exhibition of Countries and Regions**, the **Student Exhibition**, and the **PQ 60 Installation**, each participating country or region can be represented once.
- Participating countries and regions are responsible for the organisational, financial, and artistic aspects of their presentation at PQ.
- Participating countries and regions appoint curator(s) or curatorial team(s) who submit the application to the Organiser of PQ.
- Countries and regions may participate in all three sections, select two, or choose just one: the Exhibition of Countries and Regions, the Student Exhibition, and the PQ 60 Installation. Different curators or curatorial teams can be appointed for each of the exhibitions.
- In the Exhibition of Countries and Regions and the Student Exhibition, all relevant entries will be accepted.
- The process of selecting body or bodies within the country or region that will organise the presentation(s), as well as the process of selecting the curator(s) or members of the creative team(s), is within the responsibility of the participating country or region, and can be done via an open call or a direct appointment.
- Curator(s) of presentation(s) within the Exhibition of Countries and Regions, the Student Exhibition, and the PQ 60 Installation coordinate the participation in the given section and negotiate all matters concerning it. Specific conditions of participation are stated in the Statute of PQ and the Organisational Manuals that participants will receive from the Organiser of PQ.

How to Apply

To apply for participation in the **Exhibition of Countries and Regions** and the **Student Exhibition**:

- Curators or curatorial teams are asked to **express their interest** by emailing the **name(s) of the curator(s)** and the **organising body** of the presentation to barbora.laierova@pq.cz by **November 30, 2025**.
- After the **confirmation** by the Organiser of PQ, curator(s) will be asked to fill in a **binding application**.
- **By 30 April 2026**, curators or curatorial teams submit their **curatorial concept** and a **visual draft** of the exhibition.

To apply for participation in the **PQ 60 Installation**:

- Curators or curatorial teams are asked to **express their interest** by emailing the **name(s) of the curator(s)** and the **organising body** of the presentation to barbora.laierova@pq.cz by **November 30, 2025**.
- **By 30 April 2026**, curators or curatorial teams submit a photograph of their selected item and a short narrative.

Individual participation

Individual artists, authors, or collectives can apply to open calls for the following program sections:

- PQ Performance Space
- PQ Performance
- PQ Talks
- PQ Studio
- PQ Publication Cultures

Open calls for these program sections, including detailed information and submission deadlines, will be published at www.pq.cz on October 1, 2027.

Please direct any questions regarding the application processes or participation at PQ in general to barbora.laierova@pq.cz

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Timeline

2025

- **June 17**
Official Announcement of the Prague Quadrennial 2027
- **June 26**
1st Online webinar and Q&A regarding the application process for the Exhibition of Countries and Regions, the Student Exhibition, and PQ 60 installation
- **September 11–12**
Online Symposium: 60 Years of PQ's Scenographic Worlds
- **September 17**
2nd Online webinar and Q&A regarding the application process for the Exhibition of Countries and Regions, the Student Exhibition, and PQ 60 installation
- **October 1**
Open calls published for:
PQ Performance Space
PQ Performance
PQ Talks
PQ Studio
PQ Publication Cultures
- **October**
Online webinar and Q&A regarding the application process for published open calls
- **November 30**
Deadline for applications for the Exhibition of Countries and Regions and the Student Exhibition
- **December 15**
First Organizational Manual issued for participants in the Exhibition of Countries and Regions and the Student Exhibition

2026

- **Mid-April**
Symposium in Prague for curators of the Exhibition of Countries and Regions and the Student Exhibition with a visit to the venues of PQ 2027
- **December 15**
Second Organizational Manual issued for participants in the Exhibition of Countries and Regions and the Student Exhibition

2027

- **June 7**
Opening of the Prague Quadrennial 2027
- **June 8–17**
16th Prague Quadrennial

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Curatorial team

- Barbora Příhodová

Artistic Director of PQ
Curator of PQ 60 and PQ Talks
- Anna Hejmová

Curator of PQ 60
- Sara Franqueira

Curator of PQ Performance Space
- Pedro Gramegna Ardiles

Curator of PQ Performance
- Rachel Hann

Curator of PQ Talks
- Renato Bolelli Rebouças

Curator of PQ Talks
- Markéta Fantová

Curator of PQ Studio
- Pavel Drábek

Curator of PQ Publication Cultures

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Barbora Příhodová

Barbora Příhodová, Ph.D., is a curator, researcher, editor, and educator specializing in modern and contemporary scenography. She has collaborated with the Prague Quadrennial since 2009, co-curated PQ Talks in 2019, and curated the program in 2023. Her work has been recognized by the Fulbright Research Scholarship, the Mellon Fellowship, and the New York Public Library Research Fellowship. She has lectured about scenography internationally and prior to joining PQ, taught at the University of the Arts in Philadelphia and Villanova University (USA).

As a visiting professor, she regularly collaborates with the Academy of Performing Arts in Prague (DAMU), where she also serves as a member of the Doctoral Studies Board. She is also a member of the Artistic Board at the Janáček Academy of Performing Arts in Brno (JAMU) and the editorial boards of the journals *Divadelní revue* and *Theatre and Performance Design*.

Anna Hejmová

Anna Hejmová is a curator, researcher, visual editor, and author of texts in the field of visual culture, theatre photography, and performative space. She is a graduate of Theatre Studies (Faculty of Arts, Charles University) and Theory and History of Modern and Contemporary Art (UMPRUM). She lectures about the history of performative space at the Department of Theory and Criticism (DAMU) and has worked in the Collections and Archives Department (ATI).

Anna co-authored the award-winning book *Czech Theatre Photography 1859–2017* (ATI, 2018) and co-curated the same title exhibition in the Municipal House in Prague; she is author of publication *Images of the Body* (UMPRUM, 2023) about transformation of visual motifs of mass performances in the public space of Prague. As an expert image editor, she has collaborated on publications in the field of modern Czech theatre culture, *Theatre and Freedom* (ATI, 2021), and *Činoherní Ústí. In the Sign of the Anvil* (Větrné mlýny, 2023) and the award-winning publication *Teatr dynamiczny. Wybór pism o teatrze, muzyce i polityce* (Zbigniew Raszewski Theatre Institute, 2023).

Since 2025 is coordinating the research activities and revitalisation of the PQ archive.

Sara Franqueira

Sara Franqueira holds a PhD in Theatre Studies (FLUL) with research on contemporary scenography, a Master’s in Artistic Studies (FLUL) focused on the dialogue between scenography and visual arts, and a degree in Architecture (FAUTL). She currently teaches History and Theory of Performance Design, Aesthetics and Contemporary Art, and Performative Devices at ESTC – Lisbon School of Theatre and Cinema, having also taught Performance Space and Contemporary Visual Culture at ESTAL.

Her work spans transdisciplinary and participatory projects, particularly in collaboration with BoCA – Biennial of Contemporary Arts. She designs exhibition spaces and curates artistic content, having co-curated the Portuguese Student Section at the 2023 Prague Quadrennial and coordinated the Portuguese Performative Space section in 2015.

As a performance designer, she is author of more than 60 performance spaces presented in more than 20 different national venues. She is co-owner of an architecture partnership, the “Lado Esquerdo”, where she collaborates in renovations and interior projects.

With two decades of experience in cultural mediation, she has worked with multiple art institutions and moderated conversations such as “Architecture and Theatre – Giving Place to the Event” or “Emerging Conversations”, on performing arts for young people.

She co-founded 3 theatre companies and is an active member of APCEN – Portuguese Association of Scenography, where she served on the board and as president.

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Pedro Gramegna Ardiles

Pedro Gramegna Ardiles is a director and scenographer born in Copiapó, Chile, and currently based in Prague, Czech Republic. He holds a Bachelor of Fine Arts with a major in Performance Design from the Universidad de Chile and is currently completing a Master’s degree in Directing of Devised and Object Theatre at the Theatre Department of the Academy of Performing Arts in Prague (DAMU).

Pedro’s work explores his obsession with making, costume design, and masking as queer strategies that temporarily alter our relationship with the everyday. His practice weaves scenographic strategies and collaborative performance-making to devise, through visibility, invitations to alternative ways of experiencing daily life, proposing new, strange, and unexpected ways of engaging with reality.

He directs his own stage creations—including Máscara, Masks for the Everyday, and Home is the Place Where Our Memory Is—while also working internationally as a dramaturg, costume designer, and lighting designer on various projects across Chile, Czech Republic, Slovenia, Slovakia, Switzerland, and Spain.

Since 2011, he has led Complejo Conejo, a Chilean collective focused on performance in public space. The group has participated in the last three editions of the Prague Quadrennial—Proyecto Selk’nam, Peces Caminando!, and What Do Astronauts Do?—with Pedro serving as National Curator of the Chilean Pavilion in 2023 with the project Memento Mori: animitas del diseño escénico chileno.

Rachel Hann

Dr. Rachel Hann is Associate Professor in Performance and Design at Northumbria University, Newcastle (UK). She researches material cultures of scenography, transness, and climate crisis. Rachel is author of Beyond Scenography (Routledge 2019), which was shortlisted for the Prague Quadrennial 2019 Best Publication Award.

In 2013, Rachel co-founded the international network Critical Costume, and in 2014, co-edited a special issue of Scene (Intellect) on costume. Her work in the formation of this network was shortlisted for the Theatre and Performance Research Association (TaPRA) Early Career Prize 2017 for ‘leadership in costume and practice research’.

From 2024-2025, she is Principal Investigator for an AHRC Fellowship that examines the producing cultures for trans-led theatre and performance work in the UK. Rachel is also a former Chair of the TaPRA. From 2014-2018, Rachel was an Executive Officer for TaPRA, having previously co-convened the Scenography working group (2010-2013). She graduated with a PhD from the University of Leeds in 2011, after a BA(Hons) Drama awarded in 2005 from the University of Hull.

Renato Bolelli Rebouças

Renato Bolelli Rebouças is Brazilian scenographer, costume designer, visual artist, researcher, and professor at the Laboratory of Performative Practices, University of São Paulo, and visiting researcher at NYU’s Performance Studies Department and the Hemispheric Institute of Performance and Politics. He develops projects, studies, workshops, and curatorship in site-specific works, urban intervention, exhibitions and scenographic installation, exploring space, memory, context, and imaginary. He leads the research platform Scenography Expanded from the Global South, connecting artists, researchers, and students globally.

He collaborates with artists, collectives, and institutions in theatre, dance, opera, exhibitions, and performance art in Brazil and the UK, including XIX Theater Group, Marta Soares, Teatro da Vertigem, Contact Theatre, Frank Castorf, Hiroshi Koike and MAPA Theater, developing sustainable projects with discarded materials.

His research has been presented in Brazil and abroad in exhibitions, performances and conferences, including MITsp, Barbican Centre, Berlin Biennale, Volksbühne, Prague Quadrennial, World Stage Design, Museum of Contemporary Art Geneva, Contact Theatre, University of the Arctic (Tromsø), Unirio, among others. He received the Shell Theatre Award (2008) and Manchester Theatre Awards’ Best Young Show (2016). He co-founded Grafias da Cena Brazil, Brazilian OISTAT Center, and teiabr platform, and is also member of IFTR and Brazil’s PQ 2023 curatorial team (Best Teamwork Award).

Markéta Fantová

Markéta Fantová is a performance designer, curator, and educator whose work transforms space into multisensory experiences. Her scenographic approach integrates materiality, lighting, costumes, and wearable art to create environments that invite audiences to see, feel, and inhabit the world differently. With over a decade of teaching experience in undergraduate and postgraduate programs, she is also a committed university educator and mentor. A cross-cultural collaborator and advocate for diversity, Markéta connects emerging designers to international networks through her curatorial work and leadership in global performance design initiatives.

From 2016 to 2023, she served as Artistic Director of the Prague Quadrennial. This role brought her into close contact with artists, theorists, and designers from over 100 countries and deepened her expertise in cultural diplomacy and international project development. She is currently developing a global education platform for lighting design as part of the New Robe Generation program. Her design work spans theaters and galleries across the U.S. and Europe, including projects with Prague Shakespeare Company, EgoPo Theatre, and numerous site-specific installations. Markéta has also held key academic positions and leadership roles in USITT and OISTAT, contributing to international education and exchange in the field of performance design.

Pavel Drábek

Pavel Drábek is a Czech-British theatre historian and theorist, Shakespeare scholar, translator, writer and theatre practitioner. He has taught at the University of Hull (UK) as Professor of Drama and Theatre Practice (2013–2025) and at Masaryk University (1999–2012). He is a dramaturg and moderator with the Authors’ Reading Month Festival (since 2019), and has been a programme curator and member of PQ’s International Team since 2017.

He has been artistic director, manager and producer, award-winning author (playwright, librettist, composer, radio dramatist, translator), dramaturg, translator and adapter, actor and musician. He led the Ensemble Opera Diversa opera and music company (1999–2015). His publications include Otakar Zich’s Aesthetics of the Dramatic Art: Theoretical Dramaturgy (Karolinum, 2024; co-ed. with David Drozd and co-trans. with Tomáš Kačer); The Art of Making Theatre (Bloomsbury, 2022; as co-author of Pamela Howard); and Transnational Connections in Early Modern Theatre (Manchester UP, 2020; co-ed. with M. A. Katritzky).

Pavel holds a Master’s (Masaryk U, 1998), a PhD (Charles U, 2002), a habilitation (Masaryk U, 2010), and a professorship (U of Hull, 2013).

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Organisational team

- Pavla Petrová**
General Director

Anna Hejmová
Research Coordinator and Archive Specialist
- Barbora Přihodová**
Artistic Director

Erika Frančáková
Head of Office
- Adam Svoboda**
Executive Director

Adam Dudek
Head of Communications
- Barbora Laierová**
Program and Exhibitions Manager

Júlia Pecková
Social Media Manager
- Anna Chlíbcová**
Head of Production

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Pavla Petrová

Pavla Petrová is a cultural manager with extensive experience in leading cultural institutions and projects. Since 2008, she has served as Director of the Arts and Theatre Institute and General Director of the Prague Quadrennial. She is an active member of expert bodies and international cultural networks, and authored the national profile of the Czech Republic in the Compendia of Cultural Policies and Trends in Europe. Pavla regularly publishes and lectures in the fields of arts management and cultural policy, teaching at the University of Economics and the Academy of Performing Arts in Prague, primarily at the faculties of theatre and film.

Adam Svoboda

Adam Svoboda has worked in cultural production and management for over 15 years, with experience ranging from alternative music club programming to curating multi-genre festivals. He joined the Prague Quadrennial in 2015, initially overseeing individual productions, and has since held roles as Technical Production Manager and Head of Production. Since mid-2023, Adam has been responsible for the executive management of the 16th edition of PQ.

✉ adam.svoboda@pq.cz

Barbora Laierová

Barbora Laierová graduated from Theatre Production at the Janáček Academy of Performing Arts in Brno and has over 10 years of experience in cultural production. She first joined the Prague Quadrennial in 2023 as Location Manager for the Exhibition of Countries and Regions, and became its Program and Exhibitions Manager in January 2025. She also works with the Budweis 2028 – European Capital of Culture team and at the Ministry of Culture of the Czech Republic as a Ministerial Officer for professional dance.

✉ barbora.laierova@pq.cz

Anna Chlíbcová

Anna Chlíbcová graduated from Theatre Management at the Academy of Performing Arts in Prague. She has over 15 years of experience in production and arts management. In the past, she was a member of the Institute of Lighting Design Prague team. For more than a decade, she has collaborated with the Forman Brothers Theatre as Head of Production, overseeing the operation of the Prague-based cultural venue The Mysterious Boat (Lod' Tajemství), the international festival of theatre and new circus ARENA, and the performance The Conference of the Birds, directed by Petr Forman. In January 2025, Anna joined the Prague Quadrennial team as Head of Production.

✉ anna.chlibcova@pq.cz

Erika Frančáková

Erika Frančáková studied Theatre Management at the Academy of Performing Arts in Bratislava and the Department of Production at the Theatre Faculty of the Academy of Performing Arts in Prague, with supplementary studies in Textile and Clothing Design at the College of Visual Communication. She previously worked as an assistant to the director of the Arts and Theatre Institute, and has been Head of Office at the Prague Quadrennial since 2016.

✉ erika.francakova@pq.cz

Adam Dudek

Adam Dudek is a communications manager with a background in cultural and festival production. He graduated from Theatre Production at the Janáček Academy of Performing Arts in Brno and is pursuing Masters in Media Studies at Charles University in Prague. Before joining the Prague Quadrennial in 2022 as Head of Communications, he worked in PR at Ogilvy Prague. He has experience as a reporter for regional televisions and several theatre and film festival production teams, and co-led the Czech Student Exhibition's production team at PQ 2019. Adam is a member of Random Radical football team.

✉ adam.dudek@pq.cz

Júlia Pecková

Júlia Pecková graduated from Theatre Studies at the Academy of Performing Arts in Bratislava and from Theatre Production at the Janáček Academy of Performing Arts in Brno. She works in production, PR, and social media management with experience from various international projects, festivals, and cultural institutions in Czechia and Slovakia. She collaborates with the ARENA Festival of new circus, the international puppet theatre festival Bábkarská Bystrica, and Creative Prague, Prague's organization supporting the development of culture and creative industries. Since 2023, she has managed Prague Quadrennial's social media.

✉ julia.peckova@pq.cz

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For questions concerning participation in the program of PQ 2027, contact:
Barbora Laierová
Program and Exhibitions Manager

✉ barbora.laierova@pq.cz

For questions concerning artistic and curatorial content, concepts, and programs, contact:
Barbora Příhodová
Artistic Director

✉ barbora.prihodova@pq.cz

For questions concerning organizing and partnerships, contact:
Adam Svoboda
Executive Director

✉ adam.svoboda@pq.cz

For questions concerning production and internships, contact:
Anna Chlíbcová
Head of Production

✉ anna.chlibcova@pq.cz

For questions concerning archives and research, contact:
Anna Hejmová
Research Coordinator
and Archive Specialist

✉ anna.hejmova@pq.cz

For questions concerning press and publicity, contact:
Adam Dudek
Head of Communications

✉ adam.dudek@pq.cz

The Statute of the Prague Quadrennial 2027 is available on the website:
www.pq.cz/PQ2027

As of June 2025, members of the PQ Council are:

Kateřina Hakenová, Head of Culture Unit, Prague City Hall
Petr Hnízdo, Director of Foreign Relations Department, Ministry of Culture of the Czech Republic
Marie Jirásková, Atelier of Set and Costume Design, Theatre Faculty of Janáček Academy of Performing Arts
Jitka Pánek Jurková, Director General of Czech Centres
Milan Němeček, Director General of the Live Arts Division, Ministry of Culture of the Czech Republic; chairman of the PQ Council
Pavla Petrová, Director of the Arts and Theatre Institute and General Director of the Prague Quadrennial
Simona Rybáková, Head of the Atelier of Fashion and Footwear Design, Academy of Arts, Architecture and Design in Prague
Karel Smékal, Director of Communications, Ministry of Foreign Affairs of the Czech Republic
Adriana Světlíková, Director of Nová síť [New Network]
Jan Štěpánek, Head of the Department of Stage Design, Theatre faculty of the Academy of Performing Arts in Prague

Find out more:

