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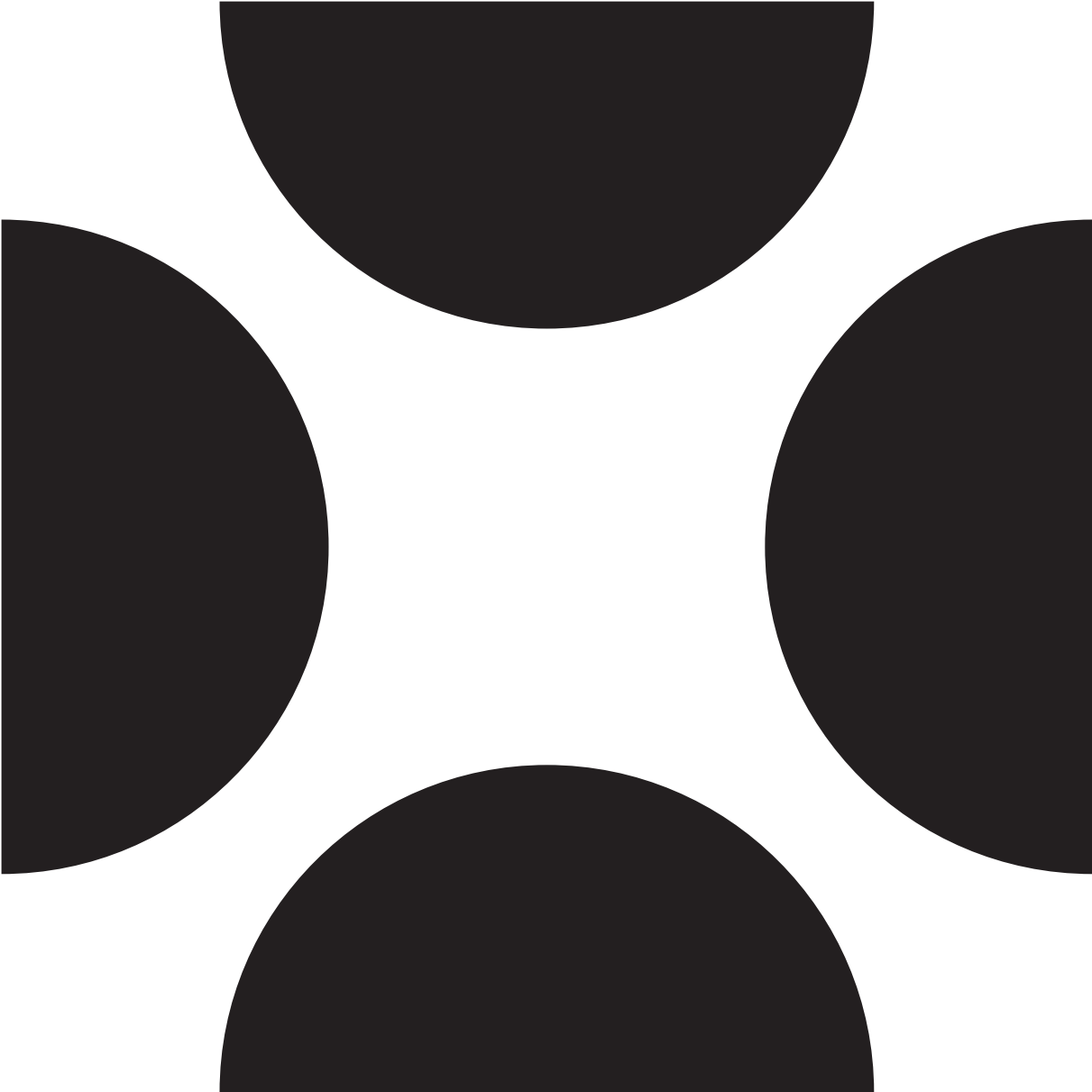
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Dear friends of the
Romanian Cultural Institute,

2011 was a dynamic year for the RCI, one rich in cultural projects, which bore fruit also thanks to the seeds sown in previous years. The creativity of Romanian artists is gaining an ever wider audience abroad, and increasing numbers of prestigious cultural institutes are coming to us to request the participation of Romanian artists in their programmes.

Between June 2010 and June 2011 the Romanian Cultural Institute, in the person of its president, Mr Horia-Roman Patapievic, held the one-year rotating presidency of EUNIC (European Network of National Institutes for Culture), which gave Romanian cultural diplomacy unprecedented exposure among cultural institutions abroad. In 2011, one in three directors of Romanian cultural institutes abroad either concluded or took up a mandate as president or vice-president of a EUNIC local cluster in the country where they operate (p. 4).

The same as in previous years, we would like to invite you to join us in

celebrating the prestige Romanian artists have achieved abroad and the praise both they and Romania have garnered in the international press (p. 12). At the same time, in this publication we would like to present to you the vision that guides our activity, the strategies we have adopted, and the tools we employ in order to place the work of Romanian artists in international circulation.

Year after year, the Romanian Cultural Institute has supported major Romanian festivals by inviting programmers, curators, critics and journalists from abroad, with a view to encouraging joint cultural projects and also to fostering an ever stronger profile for Romanian festivals (p. 28).

The mobility programme, whereby international programmers, curators and specialists are able to visit Romania for research and to prepare cultural projects with Romanian artists and cultural institutions has been implemented at the level of the entire network since 2009. Although the results and impact of this type of programme will become visible over the long term, there are already numerous international projects that have already taken

place or are due to take place in the immediate future (p. 38).

Although the Institute's strategy is updated according to goals that have already been met and the circumstances in which we operate, some programmes have been continued and improved year by year: scholarship programmes, residencies, and courses teaching Romanian as a foreign language (p. 46).

Of course, none of this would have been possible without the support of our partners and the professionalism of the teams of the Romanian Cultural Institutes abroad and the team in Bucharest.

Irina Ionescu

**DIRECTOR GENERAL – GENERAL
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In 2006, EUNIC (European Union National Institutes for Culture) was as yet an informal network for co-operation between European cultural institutes that had agreed to pool their creative as well as financial resources in order to implement trans-national cultural projects celebrating European diversity. Five years on, EUNIC is an official network with a well-established remit and area of extent, with permanent headquarters in Brussels and its own renewable budget, which, coupled with the combined human, financial and logistical resources of its members, makes it the largest cultural operator in the world.

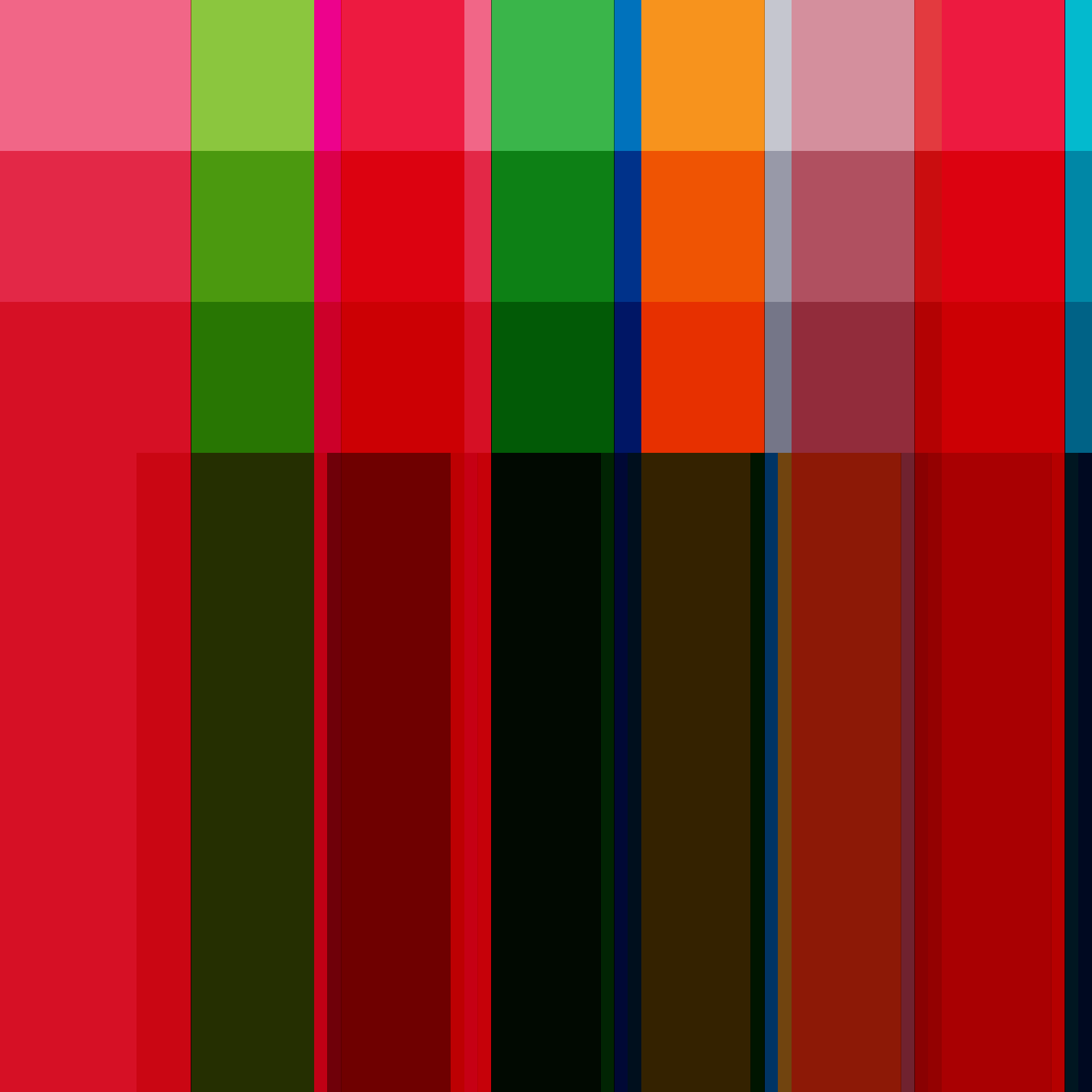
EUNIC operates at two complimentary levels: *heads* – presidents and directors general of national institutes for culture – and *clusters* – the directors of the branches

of national institutes form local groups for co-operation in the cultural sphere.

The Romanian Cultural Institute joined EUNIC as early as 2007, and a year later, in June 2008, the president of the Romanian Cultural Institute, Mr Horia-Roman Patapievici, was elected vice-president, going on to hold the presidency of the network between June 2010 and June 2011. The changes implemented during the mandate of the Romanian presidency have built a clear and functional operating structure, as well as laying the foundations for long-term development. In the context in which the European Union intends to gain recognition as one of the most important cultural players on the world stage, and given the adoption of the *European Agenda for Culture in a Globalising World*,

backed by both the European Parliament and the European Council, EUNIC now has the appropriate framework to play a decisive role. Since the establishment of the European External Action Service, culture has become a *sine qua non* component of European public diplomacy. But in order to put this vision into practice, there is a need for professionals capable of conceiving and putting into practice projects for co-operation in EU regions of interest, logistical infrastructure, funds to top up those made available by the Union, and credible representatives at the local level – all of which EUNIC has. In other words, over the medium term EUNIC has the groundwork to become the main platform for implementation of EU cultural policies in the sphere of its international relations.

EUNIC 2011 – balance sheet of the Romanian presidency





The basic idea from which EUNIC set out is extremely simple: it is that many good things can result if people decide to work together. Although simple, this basic idea was not naïve. It hinges on two crucial observations. The first is that in today's world the bipolar tends to be incorporated into the multipolar. The second is that today's societies can no longer be reduced to nation states in order to confer upon them international representation. These two observations allow two direct conclusions. The first is that the rigid, typically modern opposition between centre and periphery, north and south, developed and underdeveloped or developing is on the way to being destabilised, either through relativisation or through co-operation, the second of these being by far the most interesting case. If these two conclusions are true, then a third also presents itself: traditional cultural diplomacy has become too narrow a framework for the aspirations toward cultural contact felt by societies today, which tend to favour direct forms of co-operation to those mediated by official institutions. This is the horizon within which the idea at the origin of EUNIC inscribed itself.

EUNIC members are organisations that function according to the following principles: they support national cultural diplomacy and operate at an organisational level to establish cultural relations; they are financed from the public sector; they enjoy a certain degree of autonomy from the

governments they represent and operate outside national borders. EUNIC does not function at the national or inter-governmental level: it can and indeed does have multiple members from a single country. What counts is sooner what these members do than their country of origin. The initials "EU" in the acronym EUNIC express a geographical rather than a political position. At present, EUNIC is made up of twenty-nine institutes for culture from twenty-five member states of the European Union, which operate independently of their governments and therefore enjoy a position of autonomy from them: the degree of autonomy varies from case to case, depending on the institutional architecture of the particular country.

EUNIC promotes European agendas and values. EUNIC is active through an ever greater diversity of projects. These projects not only unfold at the cluster level, but also are multi-cluster and multi-member in nature. EUNIC advocates cultural co-operation and direct cultural relations. Its members benefit from formal and informal collaboration and partnerships with the European Commission, among others. EUNIC is accepted by the European Union as a source of advice and suggestions for the cultural policies it implements. Relations with the European Union/EEAs are close and aimed at reciprocal support. At present, EUNIC has more than sixty-five clusters worldwide, carrying on more than four

hundred joint projects in 2011 alone, with the most efficient clusters developing more than ten projects yearly, projects that are innovative and go beyond traditional arts festivals. The shared wealth of EUNIC consists of more than 2,000 branches in more than 130 countries, employing more than 25,000 people, including 7,000 teachers who give language lessons to more than 2,000,000 students annually and provide more than 8,000,000 certificates of foreign-language competence. It is indicative of EUNIC's potential that in 2011 its twenty-nine members had a business turnover of more than 2.5 billion Euros.

EUNIC's operating structure, as agreed upon, voted and budgeted during my mandate as president, incorporates a bureau in Brussels, which opened in July 2011, and a think tank available to the heads for multi-sector expertise, which is called the Strategy Group and has already delivered its first studies at the twice-yearly meeting of high-level representatives of EUNIC members – the Heads Meeting held in Lisbon in June 2011. Also during my presidency, at the Heads Meeting in Bucharest in June 2010, the matter of joining the network and membership status was clarified. At present, there are clear rules on membership status within a cluster: each member at the heads level may nominate a representative within a cluster as a full member, which occurs automatically for institutes; in the

case of embassies, a decision is taken at the central rather than the local level (embassies can become associate members, which means that we are able to have representatives from Switzerland and Norway at the cluster level). In addition, at the Heads Meeting in Brussels in December 2010, there was a vote passing an interesting mechanism to “equalise” the presence of all EUNIC members throughout the EUNIC network, called “EUNIC Hosting”. This allows EUNIC members that do not have an institutional presence within a region of interest to have concrete projects hosted by one of the institutes already present there.

In conclusion, how can we describe EUNIC? EUNIC is an active network, which encourages members to carry on joint projects at every level; it is a network dedicated to education and the sharing of ideas and good practices between members; it is a partnership network, which promotes collaboration with major partners worldwide, among which the European Union and Council of Europe hold a central place; it is an advocacy network, which contributes to a growth in awareness of and efficiency in cultural relations between people throughout the world. Although EUNIC is limited to the countries of the European Union, and membership is restricted to organisations based in the EU, member organisations engage in activities in more than 130 countries, and more than 50 countries host EUNIC clusters,

whose number is growing rapidly. EUNIC means global creativity, which is born from bringing local initiatives together. Before you come together, you never know how many things can be done together. EUNIC allows a type of creativity to emerge which even creative people neglect before they work together. (Horia-Roman Patapievi, EUNIC president, June 2010 – June 2011, and president of the Romanian Cultural Institute)





The success of the mandate of the Romanian presidency of the EUNIC global network is also institutional, because in their turn the Romanian Cultural Institutes abroad played an active role in the dynamic of the local clusters. In 2011 alone, one in three directors of Romanian Cultural Institutes held the vice-presidency or presidency of the local clusters in which they operated. In 2011, Corina Șuteu (director, RCI New York), Mircea Dan Duță (director, RCI Prague), and Brîndușa Armanca (director, RCI Budapest) completed their mandates as presidents of EUNIC clusters, and Ioana Anghel (director, RCI Madrid) and Katia Dănilă (director, RCI Paris) began theirs. Cristina Hoffman (director, RCI Berlin) took up the vice-presidency of the Berlin cluster, and Dan Stoenescu, cultural attaché to the Romanian Embassy in Lebanon and RCI representative in Beirut, where the RCI does not yet have a branch, succeeded in uniting the main European institutes for culture in a EUNIC project, as well as holding the presidency of the cluster.

The presidency of the EUNIC cluster in the United States of America, based in New York, first of all gave me the opportunity to realise just how efficient the European

approach becomes in a non-European context. EUNIC actions are often more visible than those of the individual cultural institutions, at least in New York. Likewise, running the New York cluster made possible a RCI NY presence from a position that spotlighted the Institute's vision, one focussed above all on modern dynamics of cultural co-operation. (Corina Șuteu, president of the EUNIC USA cluster – New York, June 2010 – June 2011)

If I had to illustrate, not only in words, but also in images, how the sixteen full and four associate members of the Hungarian cluster work together, what would immediately come to mind is the “EUNIC DAY: Europe on Stage” event. The hundreds of spectators at the concerts we organised, the numerous journalists, the enthusiastic faces, the applause, the applause... And above all the friendly and relaxed atmosphere waged on by the partnership between organisations, styles, and various cultural institutions, all of them convinced that the driving force of a united Europe remains culture. (Brîndușa Armanca, president of the EUNIC Hungary cluster, June 2010 – June 2011)

The Romanian Cultural Institute in Prague finds itself in the somewhat unusual

situation of having held the presidency of the EUNIC Czech Republic cluster presidency for three consecutive mandates, starting in 2008. The cluster's statutes allow this, inasmuch as in the Czech Republic, unlike in other countries, the president and vice-president are elected in a yearly vote, without there being any rotation principle to prevent the candidacy of those who have already held the posts. It has been an extremely complex period, with numerous successful cultural programmes, achieved thanks to international co-operation, sometimes with failures, from which we have learned, but on the whole, with a massive accumulation of experience in what working together means for the cultural institutes and embassies of different European countries, as well as other non-governmental institutions, associations and organisations. [...] We believe that one point we have won is, in a way that is paradoxical only in appearance, the fact that we have demonstrated, including by personal example, that the financial factor is not really a “sword of Damocles” as far as international cultural co-operation is concerned. EUNIC projects with an academic content, achieved in co-operation with different universities in the Czech Republic, have demonstrated this, projects

Corina Șuteu, director of RCI New York



Brîndușa Armanca, director of RCI Budapest



Mircea Dan Duță, director of RCI Prague

that brought together more than two thirds of the members of the cluster in various programmes co-ordinated by rci Prague. Such projects demonstrated that the presence of ideas and above all the will to co-operate are, within the framework of EUNIC activity, factors of palpable significance which, when they function, can overcome not only financial obstacles, which are supposed to be fundamental in culture, but also the political ones. (Mircea Dan Duță, president of the EUNIC Czech Republic cluster, 2008–2011)

The creation of EUNIC Paris was a labour of long duration, given that in Paris a structure that united the majority of foreign cultural institutes had already been in existence for ten years – FICEP (Forum des Instituts culturels étrangers à Paris). After many months of negotiations and settlement of various details, EUNIC Paris was founded in June 2011 as a structure within the framework of FICEP. As the first president of the new structure, my role this year was to guide the Parisian branches of the European cultural institutes in gaining an awareness of the importance of EUNIC. Besides a series of joint projects scheduled for the coming year, the mission of EUNIC Paris will be to gain recognition in France as an important partner in

discussions with local and national representatives (cultural organisations, town halls, the Ministry of Culture) in order actively to contribute to the continuous development of the French cultural market. (Katia Dănilă, president of the EUNIC France cluster, June 2011 – June 2012)

In Beirut on 21 January 2011, the Romanian Cultural Institute along with four European cultural institutes with branches in Lebanon – the British Council, French Cultural Institute, Italian Institute of Culture, and Goethe-Institut – signed the statutes to found the EUNIC network in Lebanon. The members of the cluster launched the network with the “Green Your Culture” project – a series of cultural events on ecological themes in partnership with the indyACT non-governmental organisation and with the support of the European Union delegation in Lebanon. In 2012, EUNIC Lebanon will host the regional meeting of EUNIC North Africa and Middle East. In addition, given recent social and political developments in the Arab world, EUNIC Lebanon will spearhead the regional project to support civil society through culture. (Dan Stoenescu, president of the EUNIC Lebanese Republic cluster, 2011–2012)

The portfolio of the EUNIC Madrid cluster, founded in 2008, can already boast a long series of projects in various fields (film, street theatre, literature, debates on subjects of topical importance); projects of broader or narrower scope, for audiences large or small, involving greater or lesser numbers of members. But EUNIC Spain also means an exchange of experience, mutual knowledge between cultures and, at the same time, a way for the institutes to get involved in projects that go beyond Spain’s frontiers. For EUNIC Spain, the year 2011 was dedicated to literature: conferences, round table discussions, workshops with book illustrators, and events at Spain’s most important book fairs – the Retiro Park Book Fair (May–June, Madrid), the Children’s and Youth Book Salon in Burgos, and the LIBER International Book Fair for people in the industry (5–7 October, Madrid). The avalanche of European literature, which also included Romanian literature, rounded off the projects of the Romanian Cultural Institute in Madrid, the majority of which were organised under the slogan “2011: The Year of Romanian Literature in Spain.” The experience accumulated in previous years, and in 2010–11 in particular, when rci Madrid held the vice-presidency of the local

Katia Dănilă, director of rci Paris



Ioana Anghel, director of rci Madrid



Dan Stoenescu, representative of rci in Lebanon



cluster, leads us to believe that the year 2012, when EUNIC Spain will be co-ordinated by RCI Madrid in the capacity of president of the local cluster, will be one of original, much more varied projects, which will have a high impact on the wider public. (Ioana Anghel, president of the EUNIC Spain cluster, September 2011 – September 2012)

In 2012 EUNIC Berlin continued its existing programmes, which have had a very positive reception in the German press and have drawn large audiences: “Europa Literarisch”, in partnership with the European Commission Representation in Berlin and Literaturwerkstatt; “Kleine Sprachen, grosse Literaturen” at the Leipzig Buchmesse; “F.I.N.D.”, a series of stage readings; “Tag der Sprachen”, an event that encourages partnerships with schools and libraries in Berlin to promote study of the languages of EUNIC member countries; among others. The EUNIC Berlin cluster is the largest in Europe, with fourteen founder members, fourteen associate members, and permanent guests that include representatives of the German Ministry of Foreign Affairs and Berlin City Hall. My appointment

as vice-president of EUNIC not long after I became director of RCI Berlin was an unexpected but obviously pleasant surprise. The programmes we initiate and present at the RCI are highly appreciated by our EUNIC partners and present a guarantee of the constructive and imaginative input of the vice-president. (Cristina Hoffman, vice-president of the EUNIC Germany cluster, 2011–2012)

Cristina Hoffman, director of RCI Berlin





EUNIC DAY (2 April)
in Budapest ended
with a jazz concert
by artists from seven
European countries

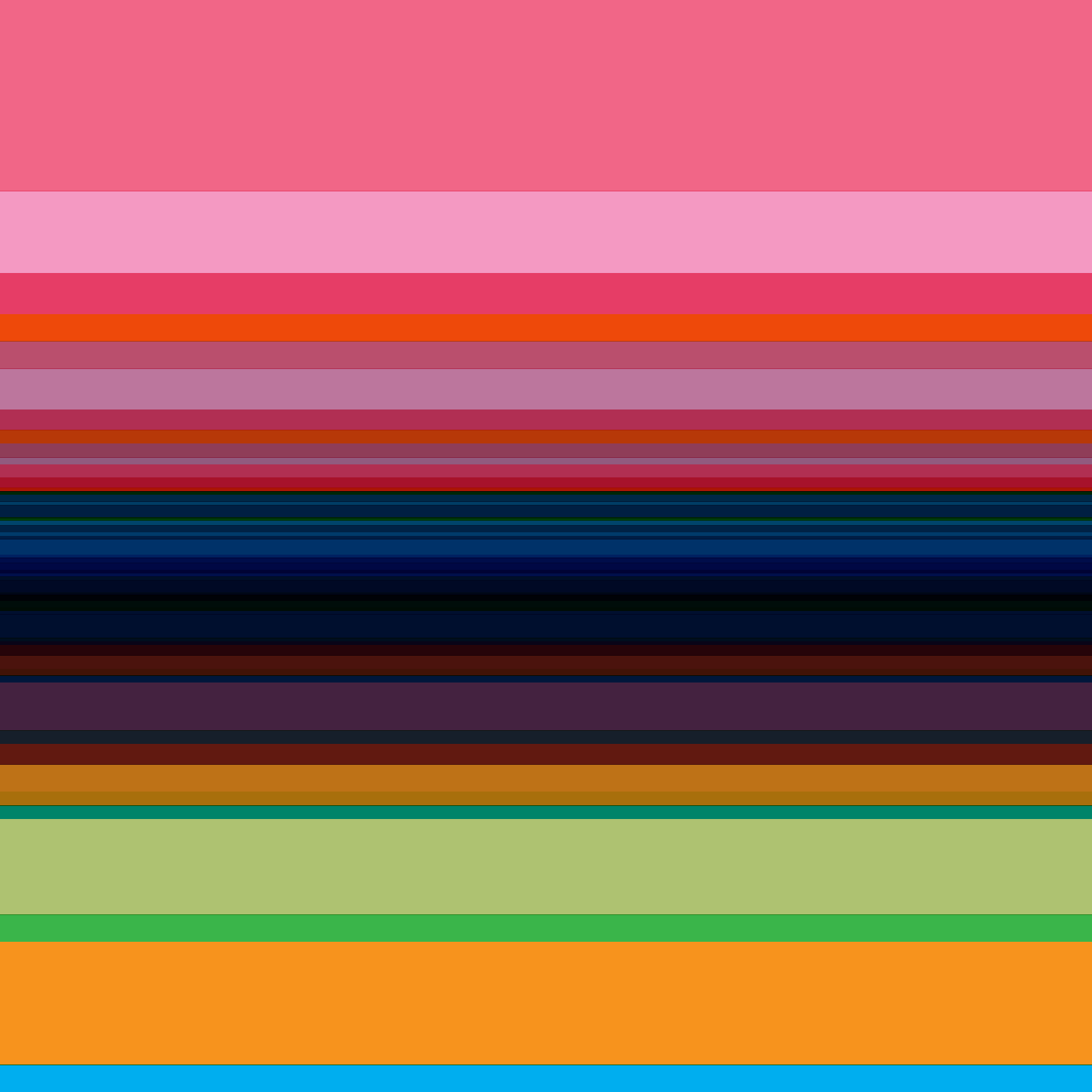


For the network of Romanian Cultural Institutes abroad, the year 2011 was marked by a series of far-reaching events, which brought to fruition the strategic positioning efforts of recent years. The fact that the Romanian Cultural Institute has managed to maintain steady funding over the past three years of economic hardships and uncertainties has caused it to be perceived as a strong partner, thereby attracting prestigious cultural institutes and substantial contributions to its projects.

At the strategic level, the institutes have been developing cultural programmes around arts movements that represent specific features of the cultural markets in which they operate, such as the “New Wave” of Romanian cinema, post-2000 figurative painting, and the late-twentieth-century Romanian school of composers, among others. At the operational level, the selection of artists is largely determined by the local markets and crystallises in the form of invitations to festivals,

the partnerships artists forge with prestigious cultural institutes abroad, and opportunities identified by the programmers and selectors from abroad who have been invited by the Romanian Cultural Institute to familiarise themselves with the Romanian cultural market with a view to developing future projects.

In the limelight – Romanian artists abroad





Thus, the strategy of the **Romanian Cultural Institute in Paris** of presenting the younger generation of Romanian playwrights and actors on the effervescent stage of the French capital has capitalised on a unique advantage: the Salle Byzantine of the Béhague Palace. Hidden from the Parisian public for five decades, the auditorium of the Béhague Palace, which has been the residence of the Romanian Embassy since 1939, is today the only theatre space in the city to be housed in a private building. At the beginning of the twentieth century, the Salle Byzantine, which owes its name to its Art Nouveau architecture with elements of mediaeval inspiration, was equipped with an organ, now among the rare remaining

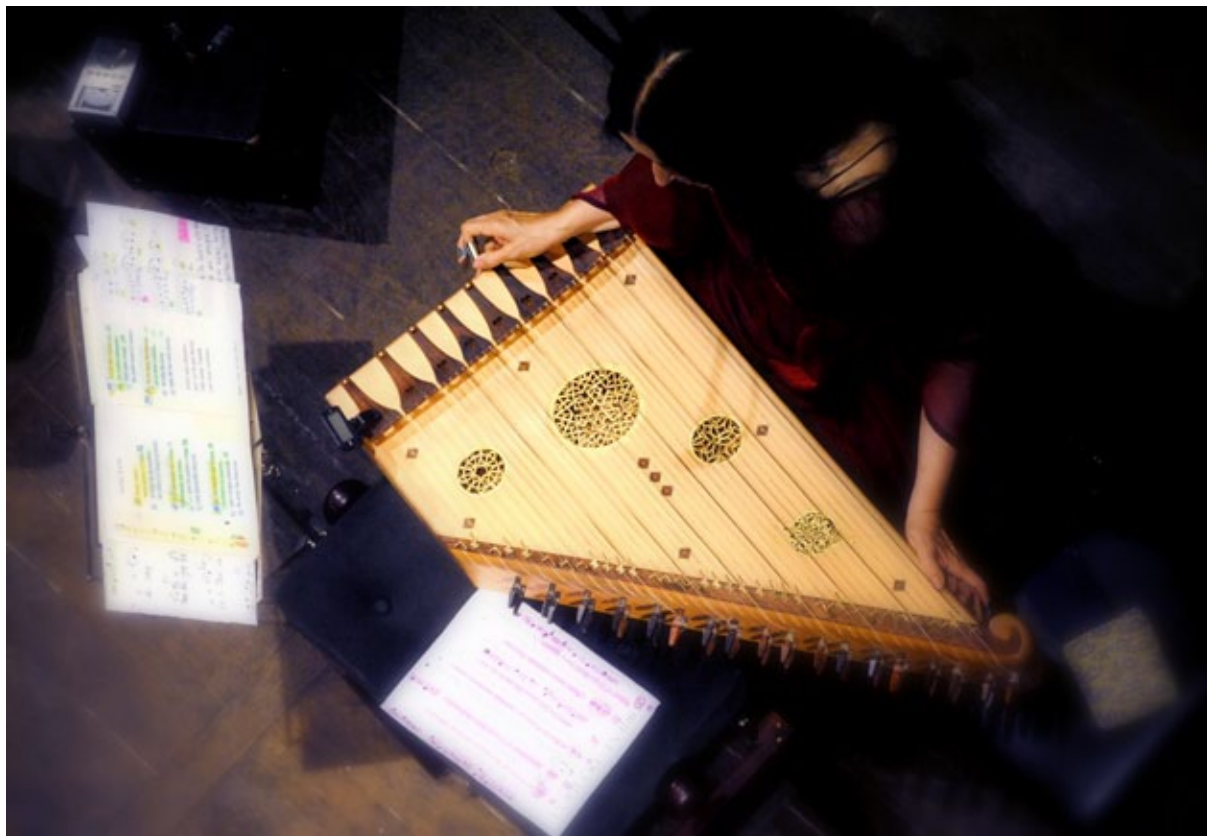
examples in private buildings in Paris, as well as innovative lighting and a system of flexible canvas cupolas to create an impression of depth, a system also later used in the Scala Theatre in Milan. The famous figures that have graced the stage of the Salle Byzantine include composer Gabriel Fauré, who conducted his *Requiem* here, and famous ballerina Isadora Duncan.

Closed to the public and partly destroyed during the communist period, the auditorium has now been restored as a venue for performances, thanks to the efforts of the Romanian Cultural Institute in Paris, with the support of the Romanian Embassy in France. In 2010, rci Paris inaugurated its “Nights at the Palais de Béhague”

series, a week of concerts of classical music (September 2010), which was followed by a tour de force in 2011: concerts of baroque music (6–9 June), theatre evenings (11–30 September), and a theatre workshop (21–27 November).

Given that baroque music has a wide audience in France and that, thanks to its acoustics, the size of its stage and its unique décor, the Salle Byzantine is the ideal venue for early music ensembles, a number of prestigious ensembles were invited: Hesperion XXI, La Follia, Balkan Baroque Band, and Les Talents Lyriques. Jordi Savall and Montserrat Figueras, emblematic figures of the international

Monserrat Figueras on stage at the Salle Byzantine, 9 June



baroque music scene, gave concerts in the Salle Byzantine on 9 June.

Autumn brought the “Nuits Théâtrales au Palais de Béhague: la nouvelle vague du théâtre roumain en festival à Paris,” which featured the performances *9 Degrees in Paris*, directed by Peter Kerek, *Declaration of Personal Liability*, directed by David Schwartz, *Backyard Games*, directed by Gabriel Pricop, and *The Tempest*, directed by Victor Ioan Frunză, all in Romanian with French subtitles, and *Avant-hier, après-demain*, directed by Gianina Cărbunariu, and *Mode d’emploi*, directed by Alexandra Badea, both in French. The event was held during the Week of Foreign Cultures in Paris. Thanks to its

selection of works, Nuits théâtrales au Palais de Béhague brought to the attention of French audiences the new wave of Romanian actors, playwrights and theatre directors, as well as joint Franco-Romanian theatre projects.

Following the box office and critical success of the younger-generation performances, the Romanian Cultural Institute in Paris held a theatre workshop in November, profiting from the presence of great theatrical teacher Anatoli Vassiliev and a partnership with ARTA (Association de Recherches de Traditions de l’Acteur), part of the La Cartoucherie Centre for Theatrical Research. The long-term goal of these theatre workshops, which will continue

in 2012, is to put Romanian students in contact with international theatrical research, to present specific theatrical practices, and also to allow exchanges of methodologies between teachers. In the long run, the Salle Byzantine will become what the Countess de Béhague, who commissioned the auditorium, intended: a place for experimentation with new forms of the performing arts.

Not only the opening of the auditorium to the public, but also the quality of the events held here have put the Salle Byzantine back on the map of the performing arts in Paris, a fact that has not passed unnoticed in publications such as *Le Monde*, *Le Parisien*, *France Info* and *Direct Matin*.

Nuits baroques at the Salle Byzantine – Isabelle-Saint-Yves, Les Talens Lyriques





The strategy of the “**Mihai Eminescu**” **Cultural Institute in Kishinev** is aimed at creating dynamic partnerships between artists on both banks of the Prut. Between 12 and 15 October, actors from Romania and Moldova came together for a new edition of the One Man Show Festival in Kishinev, whose theme this year was “Theatrical Bridges”. The Festival marked the twentieth anniversary of the Bridge of Flowers over the Prut and brought to Kishinev some of the best one-man shows from the Romanian-speaking

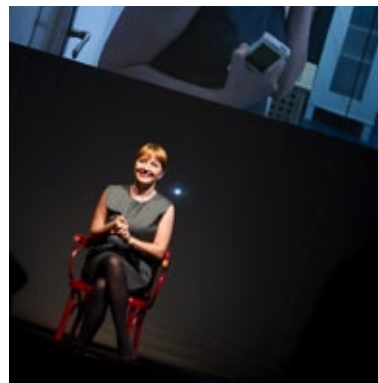
world, featuring actors from Romania and Moldova. The Festival was held at a number of venues around Kishinev (the Licurici Theatre, Satiricus Theatre, UNITEM, Foosbook, and the National Opera) and featured four Romanian and five Moldovan productions. Sponsored by the “Mihai Eminescu” Romanian Cultural Institute in Kishinev and supported by Kishinev City Hall, the Act Theatre staged three productions: *Absolutely*, an adaptation of Ion Creangă’s *Ivan Turbincă*, directed by Alexandru Dabija; and *9 Degrees in*

Paris by Peter Kerek and *Amalia Takes a Deep Breath* by Alina Nelega, directed by Mariana Cămărășan. Audiences could also watch actors from the other side of the Prut performing in stage productions of “native” texts: Andrei Sochircă, with a text by Eugen Cioclea; Doriana Talmazan, with a performance by Nicoleta Esinencu; Alexandru Pleșca, with a performance based on a text by Mitoș Micleușanu and Florin Braghis; and Mihai Fusu, with a show based on avant-garde poetry from the Transnistria of the 1920s.

Alina Berzunțeanu in a performance of *9 Degrees in Paris*, directed by Peter Kerek © Ramin Mazur



Marcel Iureș in a performance of *Absolutely*, directed by Alexandru Dabija, at the National Opera, Kishinev
© Ramin Mazur



Cristina Casian – *Amalia Takes a Deep Breath*, directed by Mariana Cămărășan
© Ramin Mazur

Every year, the **Romanian Cultural Institute in Prague** picks one cultural field as the guideline of its programme. If 2009 was dedicated to the visual arts and the theme of 2010 was music, the year 2011 rested under the sign of stage design, with the Institute supporting Romania's presence at the Prague Quadrennial of Performance Design and Space, held at the Veletržní Palace, the National Museum, and the Church of St Ana between 16 and 26 June 2011. Spanning almost forty-five years, the Quadrennial of Performance Design aims to investigate the phenomenon of interdisciplinarity between the performing and the visual arts in contemporary theatre, and brings together exhibitions and artists from sixty-two countries and five continents. In 2011, the theme of the Quadrennial was "art as sacrifice". More than 5,000 theatre professionals and performing arts students took part, and had more than 10,000 square metres of exhibition space at their disposal. More than 40,000 visitors were able to admire the best international performances, the best sound and lighting montages, and the most

spectacular costumes, which were classed in three categories for the Quadrennial competition: professionals: countries and regions; architecture; and students. Under the guidance of set designer Prof. Ștefania Cenean, Romania's commissar at the event, our country was present with national stands in every section of the Quadrennial. The exhibitions put on by young Romanian set designers brought together video projections, drawings, plans, mannequins, and happenings, whose metaphysical source of inspiration was Manole the Master Builder, a myth of sacrifice as a tool of creation. Taking part in the student section were students from the "I. L. Caragiale" National University of Theatrical Art and the Bucharest National University of the Arts, with group exhibitions on the theme "Eugène Ionesco, Eugen Ionescu – plans, models, *happenings*." The architecture section focussed on the theme "fast backward play fast forward." Apart from demonstrating freshness and architectural coherence, the exhibited projects also provided reasons for reflection on the contemporary performance space, each in its own way

responding to complex situations for recovering the "terrain" dedicated to the theatre.

Between 12 and 15 October 2011, the largest exhibition space in Brussels, *Tour et taxis*, drew almost theatregoers to four performances of *Faust*, directed by Silviu Purcărete, a production by the "Radu Stanca" Theatre in Sibiu. The response of theatre experts was enthusiastic: *Such a spectacular production has not been seen in Belgium since the 1970s*, said a representative of the National Theatre of the French Community in Brussels (TNCF), and the theatre's director, Jean-Louis Colinet, added: *Although we were partners of the project from the very first, I didn't think that such a production could be brought here. It seemed like a crazy dream to me.*

Accepting an invitation from the Romanian Cultural Institute, the President of the European Commission, Mr José Manuel Durão Barroso, was present at the final performance, on Saturday, 15 October 2011, and was enchanted by the magic of the production. Also present were cultural and theatrical figures from France,



A scale model presented by students of the "I. L. Caragiale" National University of Theatrical and Cinematographic Arts at the Stage Design Quadrennial in Prague © Prague Quadrennial

The President of the European Commission at the close of a performance of *Faust*





Luxembourg, Britain and Holland. On 13 October 2011, the RCI organised a debate titled *The Romanian Theatre Today* at the TNCF, as well as launching a special issue of *Alternative théâtrales magazine*, dedicated to the Romanian stage, an event attended by theatre scholars George Banu and Mirella Patureau.

The Romanian Cultural Institute is probably the most active foreign institute for culture in Brussels, and the staging of Faust confirms that it has a vision on a grand scale, declared Nicolas Wieers, the general producer of Euronews in Brussels. The run of performances in Brussels enjoyed the High Patronage of the Presidency of Romania and was realised with the support of the Ministry of Culture and National Heritage, the Romanian Cultural Institute, and Wallonie Bruxelles International.

Romanian film is one of the art forms most intensively promoted by the Romanian Cultural Institute, with around one in five events being dedicated to cinema.

Year after year, the “**Dimitrie Cantemir**” **Romanian Cultural Institute in Istanbul** has supported Romania’s presence at the Documentarist Festival. Now in its fourth year, the festival is held at various venues

in Istanbul: the Pera Museum, AkBank Gallery, and French Institute. After three Romanian films were presented in 2010 – *The World According to Ion B.* (2009), directed by Alexander Nanau; *My Beautiful Dacia* (2009), directed by Julio Soto and Ștefan Constantinescu; and *Humoresque* (2009), directed by Diana Deleanu – in 2011 the festival, in partnership with the “Dimitrie Cantemir” Romanian Cultural Institute, set aside a special section dedicated to Romanian documentary film.

Five documentaries were screened: *Shukar Collective Project*, directed by Matei Alexandru Mocanu; *Kapitalism – Our Improved Formula*, directed by Alexandru Solomon; *The Autobiography of Nicolae Ceaușescu*, directed by Andrei Ujică; *Oxygen*, directed by Adina Pintilie; and *University Square – Romania*, directed by Stelian Tănase. The invited directors were Matei Alexandru Mocanu and Alexandru Solomon, the second of whom held a creative workshop as part of a programme to develop international cinema projects organised by the Balkan Documentary Centre between 3–5 June.

Thanks to the sterling efforts of the **Romanian Cultural Institute in Stockholm** team, which have resulted

in an annual festival of Romanian film, support for launches of Romanian films on the Swedish market, and assistance for Romanian films and directors at various festivals in Sweden, the Göteborg International Film Festival decided in 2011 to devote a separate section to Romanian film, titled “Romanian New Wave”.

In an interview in *Fokus*, the festival’s artistic director, Marit Kapla, explained the choice of Romania as guest country:

In Romania they have been making good films for many years. These films rest under the sign of a hyper-realism that influences both major social events and minor, personal, but universally valid matters. For example, in 4 Months, 3 Weeks and 2 Days, a film about abortion, which has the tension of a thriller and keeps you on the edge of your seat all the way to the end. I would have liked more Swedish films to be more serious, more exigent, and to describe reality like Romanian film does. (Fokus, no. 1/2011, 28 January)

Between 28 January and 7 February, as part of this special section of the festival, the following feature films were screened: *Aurora*, dir. Cristi Puiu; *The Tuesday, After Christmas*, dir. Radu Muntean; *Outbound*,



Documentarist,
31 May – 5 June,
Istanbul



“Romanian Film Days”
in Stockholm, Malmö
and Lund

dir. Bogdan George Apetri; *Morgen*, dir. Marian Crișan; *Principles of Life*, dir. Constantin Popescu; and *Kapitalism – Our Improved Formula*, dir. Alexandru Solomon. Each screening of a feature-length film was preceded by a short film: *Megatron*, dir., Marian Crișan; *Waves* and *The Cage*, both directed by Adrian Sitaru; *The Lamp with a Hat*, dir. Radu Jude; *Trolleybus 92*, dir. Ștefan Constantinescu; and *For Him*, dir. Stanca Radu. The selection included not only recent “New Wave” productions, but also four films from the heritage of Romanian cinema: *The Reconstruction*, dir. Lucian Pintilie (1970); *The Stone Wedding*, dir. Dan Pița and Mircea Veroiu (1973); *The Cruise*, dir. Mircea Daneliuc (1981); and *Contest*, dir. Dan Pița (1982). In the

“Red Western” section, featuring films made in the u.s.s.r. and former communist countries, there was also a Romanian film: *The Artiste, the Dollars and the Transylvanians*, dir. Mircea Veroiu (1980). The great novelty of the section dedicated to Romanian film was a retrospective of short films directed by Mihail Livadă (1908–1992), whose work is more familiar to audiences in Sweden, his adoptive country, than Romania, from where he emigrated after the Second World War. Beginning in 1949, the former Romanian engineer laid the foundations of Swedish experimental cinema, together with his life’s partner, poetess Rut Hillarp. After the festival, rci Stockholm organised the fifth edition of “Romanian Film Days” in Stockholm,

Malmö and Lund. At the Zita Cinema in Stockholm (10–13 February) and the Spegeln in Malmö and Kino in Lund (17–20 February) there were screenings of the films previously shown as part of the Romanian section of the Göteborg Festival.

Romanian film also enjoyed success in Zaragoza, at a series of events that brought the cultural life of Bucharest to the fore – a project organised annually by Zaragoza City Hall and *Zona de Obras* magazine, whereby other Latin cities are invited to present their culture. Bucharest was the first European city to be invited, with previous guests having been Tijuana, Caracas, Montevideo, Mexico City, Buenos Aires, and Quito. The series of events dedicated to Bucharest,



Ana Ularu and Timotei
Duma in *Outbound*,
director: Bogdan George
Apetri © Saga Film



realised in partnership with the **Romanian Cultural Institute in Madrid**, unfolded between 26 May and 11 September, and featured concerts, exhibitions, film screenings, and book launches. On 26 May, five exhibitions by Romanian artists were inaugurated at the Centro de Historia in Zaragoza: two exhibitions of work by the Romanian Illustrators Club, titled “¡Hola, soy Bucarest!” and “Historia en historias”; the “8art+” exhibition, featuring paintings by Gheorghe Anghel, Marcel Bunea, Florin Ciubotaru, Darie Dup, Petru Lucaci, Vladimir Şetran, Napoleon Tiron, and Vasile Tolan; an exhibition on the subject of Bucharest as seen by Spanish photographers; and a performance and street-art exhibition by Alexandru Ciubotariu, alias Pisica Pătrată (Square Cat), titled “Bucharest Performance Live-Art”. Also on 26 May, at the López Room, there was a concert by The Amsterdams, an alternative rock band from Bucharest. On 10 June, the Shavale Brass Band played a concert of Romanian traditional music at the Q4 Ribera del Ebro. In September, at the Centro de Historia in Zaragoza, there

were screenings of the films *Stuff and Dough*, dir. Cristi Puiu; *The Death of Mr Lăzărescu*, dir. Cristi Puiu; *The Beheaded Rooster*, dir. Radu Gabrea; and *Bucarest, memoria perdida*, dir. Albert Solé. In the presence of the authors, there was also a launch of two novels published with subsidies provided by the Romanian Cultural Institute, through TPS (Translation and Publication Support Programme): *The Book of Whispers* by Varujan Vosganian (trans. Joaquín Garrigós, Pre-Textos publishing house) and *Christina the Maidservant and the Soul-Hunters* by Petru Cimpoeşu (trans. Francisco Javier Marina, Mira Editores).

The Year of Romanian Literature in Spain, an extensive programme of events organised by rci Madrid, celebrated Romania’s presence as guest of honour at Spain’s most important book fair, the LIBER International Book Fair, held in Madrid between 5 and 7 October.

As part of the Year of Romanian Literature in Spain a number of events were held, including the Cioran Centenary at the Circulo de Lectores in Madrid (29–30 March); book launches in partnership

with publishers of Romanian literature in Spain (El Nadir, at the La Buena Vida bookshop on 31 March); the attendance of Mircea Cărtărescu at the “Poetas del mundo en Córdoba: COSMOPOETICA” festival (6–10 April); and the E. M. Cioran Essay Competition, which was awarded to Natalia Izquierdo López as part of the events held on the occasion of the LIBER International Book Fair.

Romania’s spectacular stand at the LIBER International Book Fair in Madrid was organised by the Romanian Cultural Institute’s National Book Centre and created by a team of architects led by Şerban Sturdza and Pierre Bornowski. The inauguration of the stand was attended by Spain’s Minister of Culture, Ángeles González-Sinde Reig, Romania’s Minister of Culture, Kelemen Hunor, and the President of the rci, Horia-Roman Patapievici (4 October). The stand and the events co-ordinated by rci Madrid brought a true festival of Romanian culture to the city, and the Spanish press widely commented on the diversity and consistency of the Romanian cultural presence. There



The Square Cat during a visit to Zaragoza
© Alexandru Ciubotariu



Romania’s stand, guest country at the LIBER Book Fair in Madrid
© Şerban Bonciocat

were conferences, presentations and round table discussions about echoes of Jewish tradition in modern Romanian culture (26 September), German-speaking Romanian writers (28–29 September), the Cantemir family (3 October), the book market in Romania (6 October), subsidy programmes for literary translations in various EU member states (6 October), Romanian writers not published in Spain (6 October), and Romanians writing in Spanish (7 October), as well as exhibitions of cartoons and book illustrations, drawing workshops, film showings, and a temporary bookshop.

One might recall Mihai Eminescu, that Cervantes of the Romanians. The more widely read and travelled perhaps might recall Cioran, Ionesco, Tristan Tzara and Mircea Eliade, all of them Romanians and transcendent figures of the twentieth century. And perhaps a few other names, but this means almost nothing for a country like

Romania, to which we have close ties thanks to a very familiar language, among other things, and from whence now, at last, the glimmers are reaching us from a literature which, already distanced from its French tradition, is drawing on the Latin American boom and magic realism as sources for works that contain literature with a capital L, a literature that is among the most vigorous and spectacular in Europe. (ABC, 6 June 2011)

Exploring new ways of promoting Romanian literature in the USA, the **Romanian Cultural Institute in New York** re-launched its “Reading the Tea Leaves” event, a series of English-language readings based on Romanian literary texts, performed by American actors working with Romanian and American theatrical directors. The series of events is co-ordinated by director Ana Mărgineanu. This year, in addition to contemporary texts, classics of prose

and drama were also selected, works already published or in the course of publication in English. The format of the readings juxtaposed classic and contemporary authors, as follows: 8 March – a reading performance of excerpts from *The Hieroglyphic History* by Dimitrie Cantemir and *The Gypsiliad* by Ion Budai-Deleanu, dir. Ana Mărgineanu; 9 March – a reading performance of excerpts from *The Children’s Crusade* by Florina Ilis and *Retail Prose* by Dan Lungu, dir. Tamilla Woodward; 15 March – *The Decomposed Theatre* by Matei Vişniec, dir. Tamilla Woodward; and 16 March – *Completely Fabricated True Stories from Baia Mare* by Peca Ştefan, dir. Ana Mărgineanu. The series continued on 13 May with a reading performance of *The Third Stake* by Marin Sorescu, directed by John Eisner, with eight American actors taking part.



“Reading the Tea Leaves” at RCI New York: a reading performance of Matei Vişniec’s *The Decomposed Theatre*

Concerts of classical, pop, rock, jazz, electronic, Byzantine and traditional music made up twenty per cent of the six hundred projects run by Romanian Cultural Institutes abroad in 2011.

One of the most successful and enduring initiatives of the **Romanian Cultural Institute in Lisbon** is the Romanian Music Season in Portugal, now in its fourth year. In 2011, the Tuba Project gave two concerts. The event also marked the Portuguese debut of this Romanian-American group, whose members are Bob Stewart, Bruce Williams, Alex Harding, Lucian Ban, and Derrek Phillips. A double debut, to be precise. On the first evening, 29 July, the Tuba Project performed at the Músicas do Mondo Festival in Sines, in front of an audience of almost 4,000, and then, on 30 July, gave a recital in the elegant Museu do Oriente auditorium. The group was formed in New York by pianist Lucian Ban and saxophonist Alex Harding a decade ago, and stars Bob Stewart on tuba. Ban is the first Romanian jazzman to make a name for himself on the

highly competitive stage of the principal metropolis in the homeland of jazz.

The Músicas do Mondo Festival is a musical journey around the world, held annually in the birthplace of Vasco da Gama since 1999. This year, thirty-eight groups from twenty-three countries took part.

The “**Titu Maiorescu**” **Romanian Cultural Institute in Berlin**, in partnership with the Fabrik Potsdam International Dance Centre and the Robert Bosch Foundation, and with the support of the National Dance Centre, organised a festival dedicated exclusively to contemporary Romanian dance, a premiere in Germany. “Moving Romania” took place between 8 and 15 September, and offered German audiences the chance to discover eight Romanian dance productions choreographed by Andreea Novac (*Dance a Playful Body and Pretend We Make You Happy*), Cosmin Manolescu (*Supergabriela*), Sergiu Mătiș and Vlaicu Golcea (*Duet*), and Mihaela Michailov and Mădălina Dan (*White Words – Blue-Hearted*).

My encounter with the Fabrik dance company in Potsdam during a scholarship for cultural managers from Central and Eastern Europe (a thirteen-month programme run by the Robert Bosch Foundation) allowed me to glimpse from the outset the huge opportunity to create the first complex platform for artistic exchanges between Romania and Germany in the field of contemporary dance. And thus was born the Moving Romania Festival, and the platform got underway with the help of the RC1 Berlin, the Bucharest National Centre for Dance, and the Romanian Association for Promotion of the Performing arts. The result was a far-reaching, well-articulated, well-grounded, and welcome project, of interest not only to the arts world of Brandenburg/Berlin, but also to demanding audiences from Potsdam. The road is now open to the many other Romanian-German partnerships in the field of contemporary dance that are to follow. And as history repeats itself, let's repeat it dancing!”
(Ciprian Marinescu)



The Tuba Project
in Portugal
© Dan Andrei



Ștefan Lupu, Alin State,
István Teglas – *Pretend
We Make You Happy*
© Lucian Spătariu

As in previous years, the visual arts have enjoyed sustained exposure abroad – from shows of work by the 70s, 80s and 90s generations and the “Cluj School” to heritage exhibitions.

In partnership with the **Romanian Cultural Institute in Tel Aviv**, the Ben Gurion University from the city of Beer Sheva organised an exhibition and conference titled “I am Romanian: Route Bucharest–Tel Aviv” on 29 March. From various angles, the events tackled the Romanian influences and creative roots of Israeli artists of Romanian origin and also the major contributions of Jewish intellectuals to Romanian cultural heritage. Open from 29 March to 1 June, the exhibition introduced the public to different points of view about Romanian identity, tradition and memory as they appear in the visual work of twenty Romanian artists and twenty Israeli artists of Romanian origin. The works were selected by the project’s curator, Prof. Haim Maor, and his students, in collaboration with RCI Tel Aviv. The exhibition catalogue

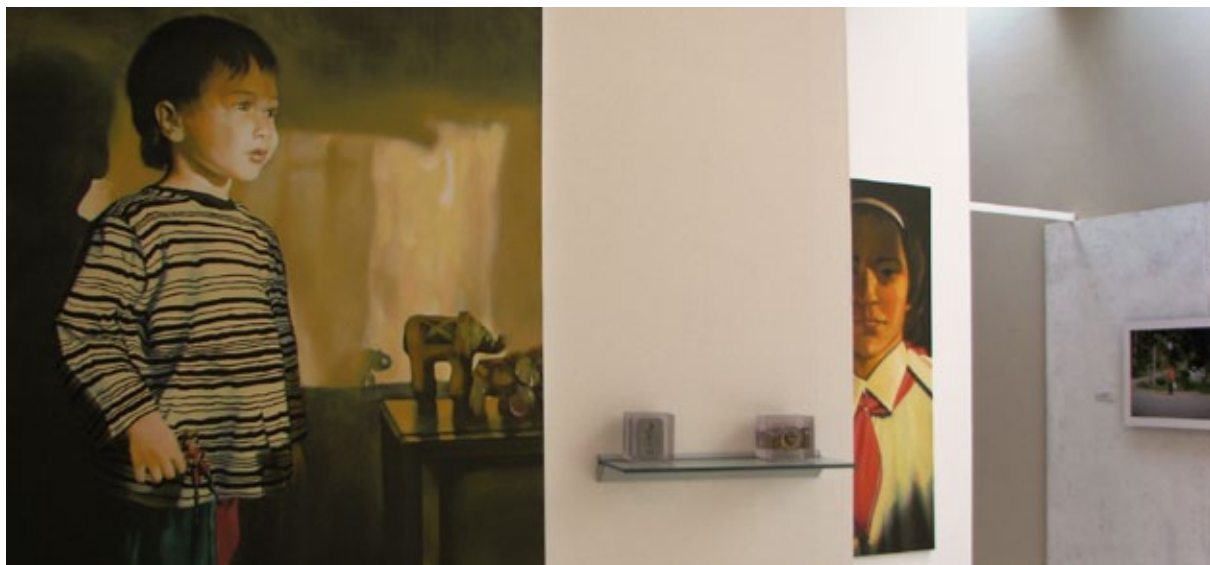
was the result of an unusual curatorial project, with each artist being presented by a student of the history of art from Ben Gurion University. RCI Tel Aviv sponsored the attendance of lecturers Măriuca Stanciu, Codruța Gabriela Antonesei, Liana Cojocaru and Adina Babeș, artists Dan Perjovschi, Maxim Dumitraș (curator of the Museum of Comparative Art in Singeorz-Băi) and Vasile Rață, and gallery owners Matei Câlția (Galeria Posibilă, Bucharest) and Mihai Pop (Plan B Gallery, Cluj). The events were subsidised by the World Association of Israelis of Romanian Origin and the Association of Israelis of Romanian Origin. The project was the result of a research and prospecting trip to Romania by Prof. Haim Maor, sponsored by the Romanian Cultural Institute through its mobility programme for foreign arts programmers interested in developing projects with artists and organisations from Romania.

In partnership with the Ministry of Culture and National Heritage and the

Ministry of Foreign Affairs, the Romanian Cultural Institute took part in organising Romania’s presence at the Biennale of Contemporary Art in Venice. Exceptionally, Romania was the only country to exhibit a second national project besides the one shown in the national pavilion in the Giardini della Biennale. Romania’s two entries to the 54th Biennale, exhibited in the Romanian Pavilion and at the New Gallery of the **Romanian Institute of Culture and Humanistic Research in Venice**, were “Performing History” and “Romanian Cultural Resolution”. The two projects were selected following a national competition held by the Ministry of Culture and National Heritage, the Ministry of Foreign Affairs, and the Romanian Cultural Institute.

The “Performing History” project, initiated by curators Maria Rus Bojan and Ami Barak, aimed to show the work of Ion Grigorescu in an unusual light, including both historical and recent works, and in relation to a series of new projects by artists Anetta Mona Chișă (Romania) and Lucia Tkáčová (Czech Republic). Co-ordinated by

Detail of the exhibition “I am Romanian: route Bucharest–Tel Aviv” at the Ben Gurion University in Beer Sheva © Gal Mahler



writer Bogdan Ghiu and in partnership with publisher Timotei Nădășan, “Performing History” enjoyed exceptional publishing visibility, with the project catalogue taking the form of a special supplement to issue 38 of *IDEA artă+societate* magazine.

The “Romanian Cultural Resolution” project, initiated by Adrian Bojenoiu and Alexandru Niculescu, consisted in transferring the activity of the Club Electro Putere Centre for Contemporary Culture to the setting of the Venice Biennale, with an emphasis on the publishing and documentary stage of the event, whose aim is to research the contemporary artistic context in Romania. Through the participation of an impressive number of artists, critics, and curators, “Romanian Cultural Resolution” traced the solutions and trends that the visual arts in Romania have developed in recent years, speaking not only of a renaissance and a reform of the contemporary artistic discourse, but also an entire ensemble of problems or situations that illustrate the precariousness of the condition of the artist in the local context and nuances of the global context confronted with the idea of spectacle and commercialism. The catalogue was published by the prestigious Hatje Cantz in Germany. In addition, Jacopo Mazzetti made a documentary film based on interviews with the twenty-two Romanian artists and curators involved in the local and international artistic context. The 54th Venice Biennale of Art was held between 4 June and 27 November.

“Performing History”
at the Venice
Biennale of Art,
Giardini della Bienale
© MBArt Agency



“Romanian Cultural
Resolution” at the
Venice Biennale of
Art, New Gallery
© Club Electro Putere





A selection of works by scholarship students at foreign academies and institutes in Rome and by Italian and foreign artists could be viewed at the **Accademia di Romania in Rome** as part of the Spazi Aperti exhibition of contemporary art between 8 and 21 June. Now in its ninth year, the event included a sweeping panorama of contemporary artistic forms, from video art and photography to installations, performance art, painting, theatre, dance, and music. Curated by Luisa Conte and taking as its theme aesthetic experience, the exhibition was organised by the Accademia di Romania in Rome under the patronage of the City of Rome, in partnership with the Belgian Academy, the British School in Rome, the Accademia di Danimarca, Circolo Scandinavo, Real Accademia d'España, and with the participation of the Faculty of Arts and Design of the Western University of Timișoara. The exhibitors were Pelayo Varela Alvarez, Basmati (Saul Saguatti/Audrey Coñaniz), Charlotte Bergman, Patricio Cabrera, Riccardo Cazzato, Aurelio Edler Copes, Alessandro Di Gregorio, Maria Diekmann, Robert Fekete, Julio Galeote Carrascosa, Carlos García Fernández, Richard Gasper, Silvio Giordano, Clara González, Andrea Jaurrieta Bariain, Kirsijärvi Metsahuone, Eva La Cour, Marco Lamanna, Maruchi León, Angel Masip, Giacomo Miracola, Alessandro Morino, Ursula Nistrup, Alex Pascoli, Tommaso Pedone, Adina Plugaru, Tero Puha, Marius Purice, Sorin Cosmin Scurtulescu, Laurence Snackers, Sergiu Toma, Charlotte Troidahl, Devis Venturelli, and Claudia Roxana Zloteanu. On the inaugural evening, representatives from the Faculty of Arts and Design of the Western University in Timișoara presented a selection of works by students. The vernissage continued with a performance of audiovisual mapping on the façade of the Academy, followed by a set by DJ Sillyconductor. On 11 June, Alex Pascoli performed a text inspired by Italo Calvino's

American Lectures, which was followed by a theatrical performance by Maruchi León, Angel Masip and Clara Gonzáles (Real Academia de España en Roma) titled "Prova registrata sull'etjūd dell'opera di Anton Cechov, *Tre Sorelle*". On 18 June, the Basmati group presented a live performance of dance accompanied by a digital animation video, and on 20 June, as part of the European Festival of Music, instrumental ensemble La piccola Accademia degli specchi gave a concert of contemporary chamber music, with a repertoire attentive to minimalist and post-minimalist experiments. The event came to a close on 21 June with a concert of jazz for electronic piano by Romanian living legend Jancsy Körössy in an extraordinary keyboard duet with Ramona Horvath.



Spazi Aperti

In the run-up to Orthodox and Catholic Easter celebrations, the **Romanian Cultural Institute in Budapest** and the Astra Museum in Sibiu organised an exhibition of thirty-three priceless nineteenth-century icons for the Hungarian public. The "Icon-painting on glass... time of faith in the Transylvanian space" exhibition, held between 19 April and 30 May at the Kiscelli Museum in Budapest, was part of the programme of a conference with the title "Religious art in Hungary and Romania – reciprocal influences from the Middle Ages to the present". A symbolic number, the thirty-three Transylvanian icons originate from southern Transylvania, from the main icon-painting centres of Nicula and Gherla (Cluj County), Laz and Lancrăm (Alba County), Șcheii Brașovului and Făgăraș (Brașov County), Mărginimea Sibiului and Sibiu. With this event the Romanian Cultural Institute in Budapest was continuing an initiative of the Anastasia Foundation dating from 1994. Under the title "Pas d'accord avec Zefirelli", five Romanian artists – Sorin Dumitrescu, Mihai Sârbulescu, Horea Paștina, Ion Grigorescu and Ioana Bătrân – painted Orthodox religious frescos on walls and columns.

The Romanian Cultural Institute aims to highlight cultural heritage even beyond established artistic fields and conventional events (concerts, exhibitions, film screenings etc.).

The **Romanian Cultural Institute in Vienna** had the unique idea of publishing a bilingual cultural guide about the traces left by major Romanian figures around the city: *Romanians on the Ringstrasse: Journeys of Yesterday through Today's Vienna*. Richly illustrated and published in 2,500 copies, the Romanian-German bilingual guide describes the marks made by Romanian artistic, literary and political figures, who lived in Vienna for relatively long periods,

settled here, or were influenced in one way or another by their sojourns in the city. The 260-page guide makes up a “Romanian map of Vienna”, with three separate routes grouping thematically the urban landmarks that define the Viennese journeys of famous Romanians. You can explore Vienna in the footsteps of Mihai Eminescu, Titu Maiorescu, Georges Enesco, Ciprian Porumbescu, Ioan Slavici, Lucian Blaga, and Ioan Holender. Two guides organise regular tours that take in the principal places that bear the stamp of these Romanian figures (houses, places of study, cafés, museums, public institutions, public spaces, etc.). An electronic version of the guide can be accessed and downloaded from www.rumaenischespuren.at

Under the heading “Plural Romania”, the **Romanian Cultural Institute in Warsaw** organised a series of events in Poland aimed at illustrating the ethno-cultural diversity of Romania and familiarising Polish audiences with Romanian music, dance and traditions. The first component of this programme unfolded between 4 and 6 March, in the form of a traditional Romanian weekend at the National Museum of Ethnography in Warsaw. Over the course of the three days there were performances of music and dance by the “Dor Transilvan” folklore ensemble from Cluj, an exhibitions of traditional Romanian costume and festive customs, created by Adriana Andrei from the Cluj County Centre for the Conservation and Promotion of Traditional Culture, a culinary exhibition, and dance workshops for adults and children. The folk craftsmen invited to Warsaw had an opportunity to present Romanian crafts including weaving, embroidery, leatherworking, woodworking, and iconpainting on glass. In addition, the museum’s cinema screened the ethnographic films *Tales from the Carpathians*, dir. Aurora Runcan, *The Potter from Biniş*, dir. Cosmin Țiglar, *Milky Way*, dir. Ivana Mladenovic, and *Masquerades*,

dir. Cornel Gheorghită. The programme continued on 11 and 12 May with a debate and a concert dedicated to Romania’s Hungarian minority. The debate was hosted by the Hungarian Cultural Institute in Warsaw and focussed on the particularities of Romanian-Hungarian relations in Romania. Moderated by Janosz Tischler, the director of the Hungarian Cultural Institute in Warsaw, the debate featured invited guests Zsombor Csata, director of the Cluj Centre for Research into Inter-ethnic Relations, and István Szakács, cultural manager of the Altart Paintbrush Factory and Foundation. On 12 May, the Sánkér Quartet gave a concert at the renowned Tygmont jazz club in Warsaw. The group combines elements of jazz with the music of the Csángó and Hungarian ethnic minorities from Transylvania. The third component of the “Plural Romania” programme was dedicated to the German community in Romania. On 9 November there was a debate, slide show and film screening dedicated to the German minority. In partnership with the Austrian Cultural Forum, Goethe Institut und Czarne Publishing House, the events were held at the headquarters of the Austrian Cultural Forum in Poland and commenced with a talk by German-speaking Romanian author Eginald Schlattner about Romania’s German minority. The debate was followed by a slide show with commentary of photographs by Lucian Muntean on the subject of annual meetings of the Saxon minority in Romania and a screening of the film *The Beheaded Rooster*, dir. Radu Gabrea. The event was moderated by Tomasz Łubieński, the editor-in-chief of *Nowe Książki*. The programme also incorporated the “Multi-ethnic Romania” public diplomacy campaign, in the form of an open-air travelling photography exhibition illustrating various aspects from the life of Romania’s minorities (folk costume, customs, holidays, architecture, etc.), accompanied by short texts encapsulating essential information

about the minorities in question. The exhibition was shown in Krakow, in the Small Square of the Old City, between 15 June and 15 August; in Poznań, in the Large Square, between 15 August and 9 September; and in Warsaw, on the Krakowskie Przedmieście, between 9 September and 31 October.



Romania’s ethnic diversity celebrated by RCI Warsaw
© Lucian Muntean



A festival is a marketplace for ideas, which brings together different cultures and challenges artists; it is a place where projects and partnerships are born.

Adopting its new strategy in 2005, the Romanian Cultural Institute realised that it could be not only an exporter of cultural products, but also, at the same time, a conduit for partnerships. In the vision of the Romanian Cultural Institute, success is gauged according to durability and multiple partnerships that take concrete form in joint projects. Once a critical mass of such partnership projects has been reached, it is possible to speak of a self-generating mechanism, which provides Romanian artists, independently of public financing, with access to new professional networks, opening the doors to institutions that would otherwise have remained closed to them.

Apart from this long-term goal, the sponsorship of festivals in Romania also meets needs in the short and medium term. In the short term, it is more economical and

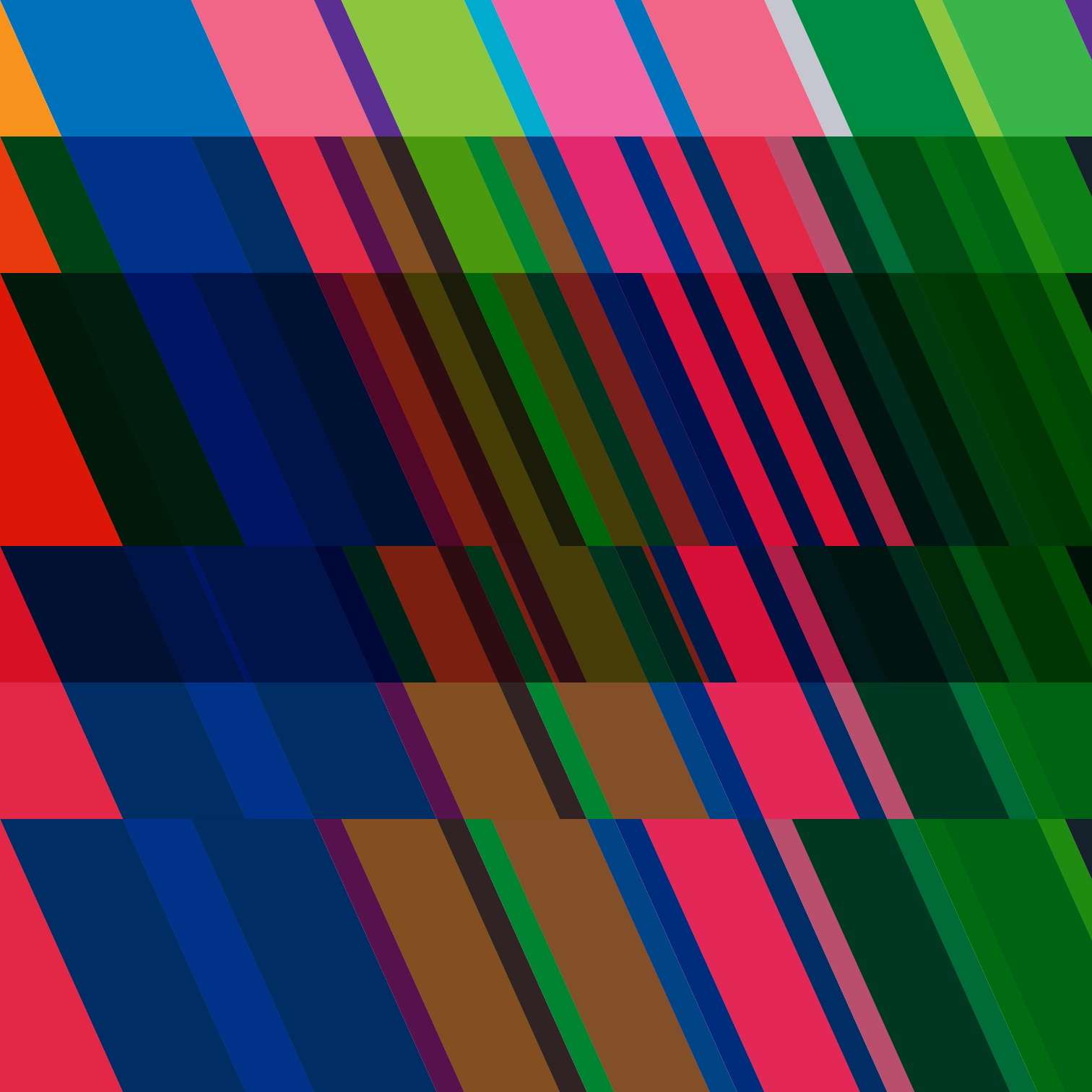
practical, and there are lower risks involved in offering a foreign programmer, the chance to select what best suits his or her native cultural environment, which is the one he or she knows the best. In the medium term, the aim of the Romanian Cultural Institute is to offer the various markets in which it is active the diversity and quality of continuously renewable artistic products. The stimulation of such events, which create or sustain particular cultural industries, is vital in achieving this aim.

In addition, support in the form of organising the attendance of foreign festival directors, specialist journalists and arts programmers enhances the value of Romanian festivals, helping them to enter the circuit of prestigious international festivals, to become visible and to put the cities where they take place on the international map.

For these strategic reasons, the Romanian Cultural Institute supports a large part of Romania's leading festivals in different

artistic fields: theatre – the Bucharest National Theatre Festival, the Sibiu International Theatre Festival, the “Gellu Naum Meetings”, held in Cluj for the first time in 2011, and the International Shakespeare Festival, held every two years in Craiova and Bucharest; film – TIFF (Transylvania International Film Festival), the Astra International Documentary Film Festival, Anim'est Animation Festival, and the “Anonimul” Independent Film Festival; music – the “George Enescu” International Festival, among others.

Towards the future – international visibility for Romanian festivals





The Romanian Cultural Institute has joined with the Romanian Theatre Union (UNITER), the Ministry of Culture and National Heritage, Bucharest City Hall, and the General Council of the City of Bucharest to sponsor the **Bucharest National Theatre Festival**. Every year, a single curator, mandated by the UNITER Senate, invites the most innovative and challenging theatre productions to Bucharest. It is a unique occasion for foreign guests to view these productions, to meet Romanian playwrights and actors, and to conceive joint projects. Between 28 October and 6 November, leading cultural figures, the directors of theatres and major international festivals, critics, and journalists were in Bucharest for the festival. They included George Banu, theatre critic, theoretician, essayist and professor (France); David Zinder, director and professor in the Tel Aviv University Department of Dramatic Art (Israel); Manabu Noda, theatre critic, researcher, and professor in the Faculty of Arts and Literature, Meiji University, Tokyo (Japan); Octavian Saiu, researcher and theatre critic, doctor of theatre studies, professor at universities in Romania and New Zealand; Monica Săvulescu Voudouri, prose writer, essayist, poet (Greece); Chris Ackerley, critic and professor of English literature at the University of Otago (New Zealand); Yun Cheol Kim, dean of the Faculty of Theatre, National University of the Arts, Seoul, and president of the International Association of Theatre Critics (South Korea); Christopher Wynn, director of Research and Partnerships, Edinburgh International Theatre Festival (UK); Kevin Bitterman, actor, director and producer (USA); Eileen Blumenthal, PhD, theatre history (USA); Kerry Michael, artistic director of Theatre Royal Stratford East (UK); Christopher Haydon, artistic director of the Gate Theatre (UK); Kathrin Vesper, programmer (Germany); Agnieszka Tuszyńska, playwright (Poland); Paweł Płoski, head of the literary secretariat of the National Theatre

in Warsaw (Poland); Piotr Olkusz, lecturer with the School of Dramaturgy and Theatre in Łódź (Poland); Marc Matthiesen, playwright (Sweden); and critic Timea Papp Gálné (Hungary). The guests had the opportunity to attend thirty-two theatre productions, each of which had two or three performances, and to take part in conferences, colloquia and launches of specialist books in their field.

Launch of the catalogue
George Löwendal,
an Aristocrat in the
Limelight was held
during the National
Theatre Festival on
31 October 2011
© Fundația Löwendal



The year 2011 saw the inauguration of the **International Meetings Festival in Cluj**, conceived by director Mihai Măniuțiu, manager of the Lucian Blaga National Theatre in Cluj. International Meetings will tackle a different theme each year, to be decided upon by participants at the festival the previous year. The range of themes will be extremely varied, from subjects of general and artistic interest to establishing a programme of performances, conferences and debates centred on the work of individual artists or various artistic movements. In 2011, the festival, which ran from 7 to 9 October, was dedicated to the work of Gellu Naum, the most important Romanian Surrealist and one of the last representatives of Surrealism globally, and marked the tenth anniversary of his death. The Romanian Cultural Institute supported the attendance of fourteen foreign guests: Anna Stigsgaard, theatre director, external collaborator at the Odin Theatre (Denmark); Ayşenil Şamlıoğlu, director of the Istanbul Municipal Theatre; Beatrice Picon Valin, director of the Theatre Performance Arts Research Laboratory,

Centre National de Recherche Scientifique, Paris; David Esrig, director of the Athanor Academy (Germany); Eli Simon, professor and head of the Department of Dramatic Art, University of California, Irvine (USA); Marina Vanci-Perahim, art historian, emeritus professor, Paris University 1 Panthéon-Sorbonne; Michael Gurevitch, artistic director of the Khan Theatre in Jerusalem; Mirella Nedelcu-Patureau, researcher, Centre National de Recherche Scientifique, Paris; Peter Uray, director-choreographer (Hungary); Roberto Bacci, artistic and executive director, Fondazione Pontedera Teatro (Italy); Sebastien Reichmann, poet (France); Žarković Batrić, director of the Slavija International Theatre Festival (Serbia); Žarković Ljiljana, artistic director of the Slavija Theatre (Serbia); and Kemal Başar, theatre director, professor, translator, Director of Theatres, Turkey.

The festival featured three performances based on two plays and a novel by Gellu Naum: *Zenobia*, directed by Mona Marian; *Florence is Me* (by Gellu Naum with Jules Perahim), directed by Alexandru Dabija;

and *The Island*, a performance and concert by Ada Milea. The programme also included a conference titled “Gellu Naum and the European Avant-garde”, held by writer Simona Popescu and critic and literary historian Ion Pop, and the exhibition “Gellu Naum and Jules Perahim.”

A reading performance, a book launch, and an improvisation workshop made up the series of events organised by the Romanian Cultural Institute at the **Sibiu International Theatre Festival** in 2011. The event enjoyed the high patronage of the Romanian Presidency and the European Commission for Education, Training, Culture and Youth. Each year, the festival focuses on themes of topical importance, and in 2011 the theme was “community.”

On 3 June, at the Humanitas Bookshop in Sibiu, there was a reading performance and launch for the compact disc of Gellu Naum’s play *The Island*, translated into six languages. The performance, directed by Vlad Massaci, was given by students of the Theatrical Arts Section of the Lucian Blaga University in Sibiu. The translations were by

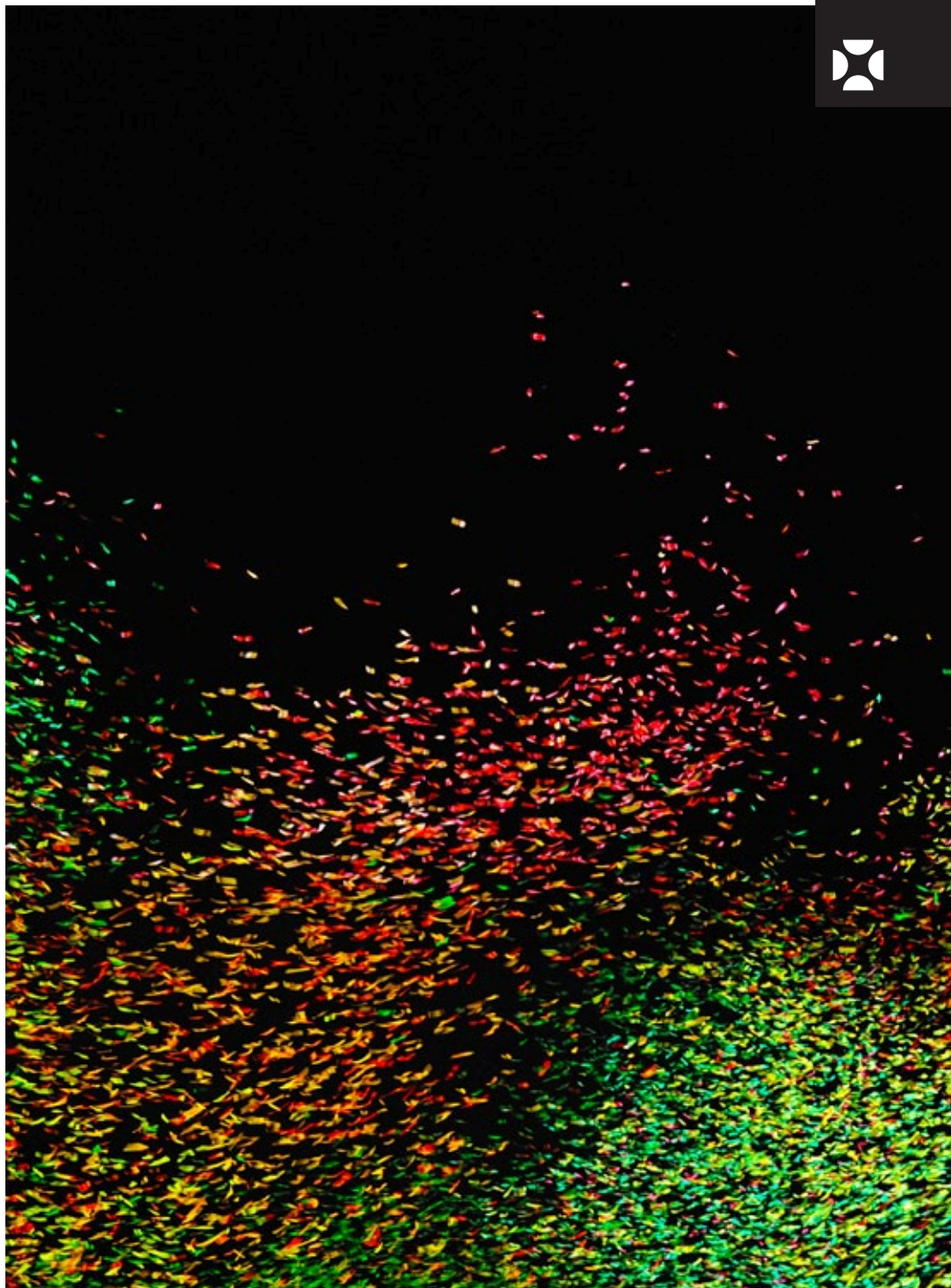
Elena Ivanca and Cristian Rigman in a performance of *Zenobia* during the first International Meetings of Cluj
© Nicu Cherciu



Lora Nenkovska (Bulgaria), Joanna Kornaś (Poland), Faustine Vega (France), Elena Borrás Garcia (Spain), Kerstin Ahlers (Germany), and Răzvan Purdel (Italy), all of them recipients of trainee translator scholarships awarded by the Romanian Cultural Institute's National Book Centre (CENNAC). The following day, at the Habitus Cultural Centre, a book launch was held for *Matei Vişniec: The Mirage of Warm Words* by Daniela Magiaru, a work published by the Romanian Cultural Institute. In addition, the Romanian Cultural Institute's publishing house had a stand at the Publishing and New Media International Book Fair, which ran from 2 to 6 June and was an integral part of the festival.

As part of the Sibiu International Theatre Festival, the rci supported a cycle of lectures given by George Banu, a series of special conferences chaired by Octavian Saiu, the launch of the book *Das rumänische Theater nach 1989. Seine Beziehungen zum deutschsprachigen Raum* by Alina Mazilu, Medana Weident and Irina Wolf (Frank & Timme, Berlin), a set-design workshop run by Nic Ularu, and an exhibition of photographs by Dragoş Spiţeru. Likewise, the rci supported the following productions: *Metamorphoses* and *Faust*, dir. Silviu Purcărete, performed by the Radu Stanca National Theatre, Sibiu; *The Word Progress on My Mother's Lips Doesn't Ring True*, based on a text by Matei Vişniec, dir. Jean-Luc Paliès; *Duel*, by the BRAF theatre company from France; *Leonce and Lena*, dir. Zoltán Balázs, performed by the Maladype Színház Theatre, Hungary.

The production of
Muare-Moire by the
Argentine/Spanish Voala
Project (directed and
choreographed by Roberto
Strada) at the International
Theatre Festival in Sibiu
© Paul Băila







Between 25 October and 30 October the eleventh **Astra Film Festival** was held in Sibiu. It is the oldest international documentary film festival in Romania and the biggest of its kind in Central and Eastern Europe. The Romanian Cultural Institute, the event's traditional partner, awarded the festival's most important prize – the Astra Film Trophy for best Romanian documentary – to *Crulic: The Path to Beyond* (dir. Anca Damian). In addition, via the Romanian Cultural Institute in Tel Aviv, the Romanian Cultural Institute in Vienna, and the “Mihai Eminescu” Romanian Cultural Institute in Kishinev, the rci sponsored the attendance at the festival of the following international film experts: Galia Sara Bador, director of the **DOCAVIV** international documentary film festival (Israel); Fabian Eder, screenwriter, director and cameraman (Austria); and Virgiliu Mărgineanu, film producer, director of Kishinev's **CRONOGRAF** international documentary film festival.

Besides screenings of documentary films, this year's festival also hosted photography exhibitions, concerts, workshops, and, for the first time, a series of master classes with the world's elite of documentary film

producers and directors. Fifty-four productions were selected for the four sections of the festival's competition: International, Europe, Romania, and Student Docs.

The Romanian Cultural Institute was the partner of the sixth Anim'est International Animation Film Festival and awarded the Anim'est Trophy and the Romanian Animation Short Film Prize. Starting this year, the winner of the Anim'est Trophy directly enters the competition for Cartoon D'Or, Europe's most prestigious prize for animated shorts. In premiere for a major film event in Romania, Anim'est organised a special event in Kishinev between 3 and 6 November. The Anim'est Trophy was awarded to the short film *Body Memory*, directed by Ülo Pikkov (Estonia, 2011). More than twenty films were in the running for the Romanian Animation Short Film Prize this year, and the Romanian Cultural Institute awarded the trophy to *The Scream*, directed by Sebastian Cosor.

The rci has a far-reaching partnership with the **Transylvania International Film Festival** (TIFF), which was held this

year between 3 and 12 June in Cluj and 15 and 19 June in Sibiu. The partnership between TIFF and the Romanian Cultural Institute began in 2006, when the New York Romanian Film Festival was launched by rci New York. In 2011, the rci supported the Romanian Film Days section, dedicated to Romanian productions, and the attendance of a delegation of thirty-one leading film critics, film curators, producers, and distributors from abroad (at the recommendation of Romanian Cultural Institutes abroad and the organisers): Basil Tsiokos, documentary film programmer for the Sundance Festival (usa); David Kwok, programming director, Tribeca Film Festival (usa); Laurence Kardish, curator, Film and Cinema Department of the Museum of Modern Art, New York; Benjamin Crossley-Marra, sales director, Zeitgeist Films (usa); Barry Gifford, screenwriter (usa); Brian Chirls, media artist (usa); Anna Kilian, film critic (Poland); David Jenkins, journalist, *Time Out London* (uk); Wendy Ide, journalist, *The Times* (uk); Ed Lawrenson, journalist, *Film critic* (uk); Tim Robey, journalist, *The Telegraph* (uk); Hrönn Marinósdóttir, director of



The Astra Film Trophy for the best Romanian documentary film, awarded by the Romanian Cultural Institute, went to the film *Crulic: The Path to Beyond* (directed by Anca Damian)
© Aparte Film

The first Anim'est Festival in Kishinev, with the support of rci Kishinev © Anim'est



the Reykjavik International Film Festival (Iceland); Cuneyt Cebenoyan, film critic, *Birgün* daily newspaper (Turkey); Yusuf Güven, editor of *Yeni Film* (Turkey); Necati Sönmez, documentary film director and film critic (Turkey); Emel Çelebi, film director (Turkey); Başak Emre, representative of the Ankara Association of Cineastes (Turkey); Yaron Shamir, curator for the Haifa International Film Festival and lecturer at the Cinematheques in Haifa, Tel Aviv and Jerusalem (Israel); Roberto Cueto, editor, *Cahiers du Cinéma*, Spain, and member of the Selection Committee of the San Sebastián Film Festival (Spain); Desirée de Fez, film critic (Spain); Eva af Geijerstam, journalist, *Dagens Nyheter* daily newspaper (Sweden); Andrea Zennaro, editor, *Arts and Artifacts in Movie – Technology, Aesthetics, Communication: AAM TAC*, Alessia di Saro' (Italy); Anna Ferrario, collaborator, Pasinetti Cinematheque, Venice; Kaeun Park, programmer, Busan International Film Festival (Korea); Margaret Von Schiller, programming co-ordinator, Seville Film Festival and Cuenca Women Directing Festival (Spain); Thomas Mai, specialist in the application and use of new

cinematographic techniques (USA); Tamara Tatishvili, director of the National Film Centre, Georgia; Srinivas Sunderrajan, director (India); Cédimir Kolar, producer (France); and Uberto Pasolini Dall'Onda, director, winner of the TIFF Film-Directing Prize, 2009 (Italy).

The delegation attended screenings at Romanian Film Days, meetings with Romanian cineastes, and a debate on the subject “10 Years: The New Wave of Romanian Film – in America and Worldwide,” chaired by Corina Şuteu, director of RCI New York. The Romanian Cultural Institute also made a substantial contribution to the production of the special English-language publication *aperitifFF – Romanian Cinema 2011*, dedicated to the tenth anniversary of the emergence of the New Wave of Romanian cinema.

The Romanian Cultural Institute made another major contribution by awarding the Transylvania Trophy and the Prize for Best Romanian Film. The winner of the Transylvania Trophy was *Sin retorno*, directed by Miguel Adrian Cohan, a Spanish-Argentinean co-production, the

Prize for the best Romanian film went to *Morgen*, directed by Marian Crişan.

One of the Romanian Cultural Institute's strategic objectives in 2011 was promotion of the music of George Enescu on the 130th anniversary of the composer's birth. This strategy took the form of facilitating the attendance of foreign musicologists at the twentieth **George Enescu International Festival**, as well as organising within the network of Romanian Cultural Institutes abroad numerous concerts aimed at making Enescu's work more familiar to music lovers and promoting the Festival internationally.

The Romanian Cultural Institute in Tel Aviv, the “Mihai Eminescu” Romanian Cultural Institute in Kishinev, the Romanian Institute of Culture and Humanistic Research in Venice, and the Romanian Cultural Institute in London financed the attendance of the following in Bucharest for the duration of the festival: Raz Binyamini, musical director of the Chamber Music Centre of the Israeli Conservatoire; Larisa Zubcu, director of the Organ Auditorium in Kishinev; Agnesa Rusu, Sergey Lunkevich National



An open-air screening of the film *Odessa in Flames* (directed by Carmine Gallone) at TIFF © Nicu Cherciu

Miguel Adrian Cohan, director of the film *Sin retorno*, winner of the Transylvania Trophy awarded by the Romanian Cultural Institute © TIFF





Philharmonic, Kishinev; Cristina Paraschiv, musicologist, Sergey Lunkevich National Philharmonic, Kishinev; Rodica Iuncu, music journalist (Republic of Moldova); Cesare Mazzonis di Pralafera, artistic director of the **RAI** National Symphonic Orchestra, Turin; Pierangelo Conte, artistic secretary of the La Fenice Theatre, Venice; Michele Dall'Ongaro, president of the **RAI** National Symphonic Orchestra, Turin; Jennifer Lang, deputy music director of the St Martin in the Fields Academy, London; and Mark Eynon, director of the Newbury Spring Festival, London.

In memory of the illustrious composer, **rci** Lisbon organised a concert of classical music at the Museu Nacional do Azulejo – Basilica Madre Deus, performed by the Enescu Quartet, featuring Constantin Bogdanas (violin), Florin Szigetzi (violin), Vladimir Mendelssohn (alto) and Dorel Fodoreanu (cello).

Likewise, on 21 September at the Haus der Musik, **rci** Vienna organised a recital by pianist Horia Mihail and violinist Gabriel Croitoru, who played Enescu's celebrated Guarneri violin.

The series of musical events dedicated to Enescu continued with sponsorship of the attendance of the **PROMS** ensemble at the seventh annual George Enescu Festival, held in Heidelberg and Mannheim and organised by the A. I. Cuza Association. The "Titu Maiorescu" Romanian Cultural Institute in Berlin organised the third "Enescu Days in Berlin" event, whose theme this year was "George Enescu and the Musical Romania of His Time", a wide-ranging project that included concerts by Romanian and foreign musicians, an international symposium on musicology, and an "Enescu and Bartók" exhibition.

In partnership with the George Enescu National Museum in Bucharest, the Enescu Society in London, **rci** London, the Accademia di Romania in Rome, and the George Enescu International Festival, the Romanian Institute of Culture and

Humanistic Research in Venice organised the "George Enescu in Italy" tour. The project made its debut in Venice on 26 February and came to a close in Rome on 1 December, the National Day of Romania, having garnered unanimous praise from audiences in Verona and Turin in the meantime. The concerts were given by violinist Gabriel Croitoru and pianist Karim Said (the beneficiary of the first scholarship awarded by the Enescu Society and **rci** London, in partnership with the Royal Academy of Music in London) in Venice, Verona and Turin, and the final concert in Rome was given by Remus Azoîței (professor at the Royal Academy of Music in London and artistic director of the Enescu Society) and pianist Eduard Stan (founder and artistic director of the George Enescu Festival in Heidelberg and Mannheim). The Romanian musicians also gave open lectures for students of the Benedetto Marcello Conservatoire in Venice, the E. F. Dall'Abaco Conservatoire in Verona, the Giuseppe Verdi Conservatorio Statale di Musica in Turin, and the Accademia Nazionale di Santa Cecilia in Rome.

The Romanian Cultural Institute facilitated the attendance of seven international specialists from the field of the performing arts at the **TEMPS D'IMAGES Festival**, held between 11 and 20 November in Cluj: Kyoko Iwaki, journalist and artistic consultant (Tokyo Festival/Kanagawa Arts Theatre, Japan); Joanna Wichowska, actress and journalist (East European Performing Arts Platform, Poland); Julie Rodeyns, researcher, Kaaithetheater (Belgium); Judith Blankenberg, assistant programmer, Rotterdamse Schouwburg International Festival (Netherlands); Aenne Quinones, playwright and theatre/performance curator, Hebbel Theatre (Germany); Beáta Barda, artistic director of the Trafo Contemporary Art Centre (Hungary); and Carlotta Garlanda, cultural operator, Parco Arte Vivente (Italy). The **TEMPS D'IMAGES**

Festival is a multidisciplinary European project aimed at building bridges between the performing and the visual arts in an attempt to create new artistic forms, and is currently held in ten countries: Belgium, Estonia, France, Germany, Hungary, Italy, Portugal, Poland, Romania and Turkey. As well as international guest performances in Cluj, there was an emphasis on independent Romanian productions by young artists that used performance to bring into discussion subjects connected to recent Romanian history, current cultural phenomena at the periphery of society, the influence of virtual reality on our lives, and the way the memory of the real passes through our bodies.

In a wholly special way, the attendance of international arts programmers plants the seeds of partnerships that bear fruit over the medium and long term, although many results are also evident even in the short term, as can be seen in the following section.

The Hague Philharmonic in concert at the George Enescu Festival, conducted by Christian Badea
© Alexandra Jitariuc





X mm din Y km by
Gianina Căbunariu
© Sânziana Crăciun



Roșia Montană along Physical Lines and Political Lines
(directed by Gianina Căbunariu, Andreea Vălean, Radu Apostol) at the TEMPS D'IMAGES Festival, supported by the Romanian Cultural Institute © Sânziana Crăciun



(anti) Aging,
choreographed
and performed by
Mădălina and Mihaela
Dancs, at the TEMPS
D'IMAGES Festival
© Sânziana Crăciun

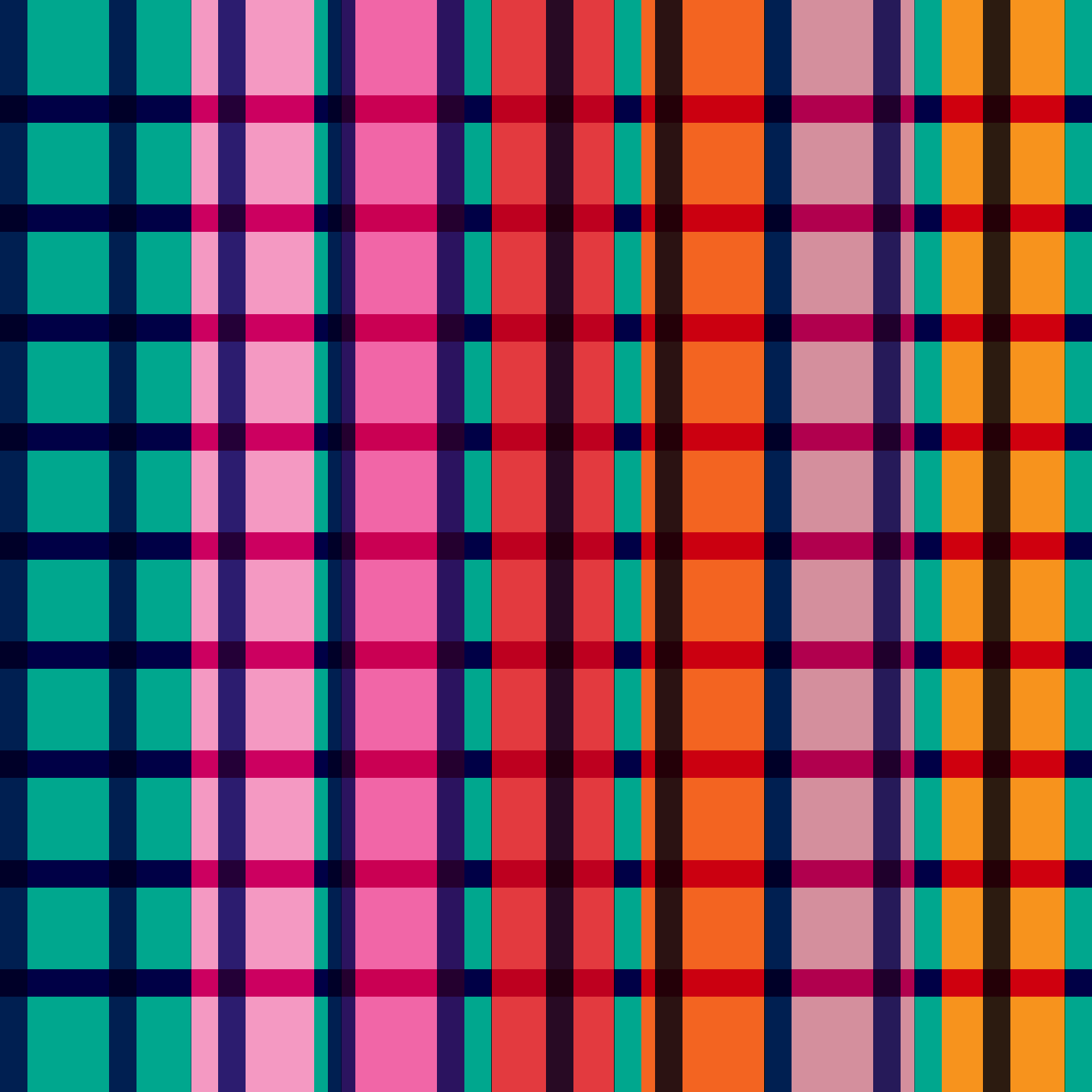


In order to achieve its main aim – that of introducing an increasing number of Romanian cultural products into international circulation – the Romanian Cultural Institute has opened branches in the principal countries of interest. The teams of the Romanian cultural institutes abroad have an excellent knowledge of local values, how international cultural markets work, and also the Romanian market, which allows them to forge enduring links between the arts in Romania and in the countries where

they operate. A complementary instrument systematically implemented by the entire network of Romanian cultural institutes abroad since 2010 is the mobility programme that identifies programmers, curators and cultural managers interested in developing projects with Romanian artists or cultural institutions in Romania. In its budget, each Romanian cultural institute abroad sets aside a percentage for mobility and, although the majority of invitees take part in leading festivals, as shown

in the previous section, increasing numbers have also been visiting Romania for documentation purposes, with a view to developing projects of international cultural importance. Although the results and impact of the mobility programme can mostly be evaluated over the long term, year after year numerous far-reaching projects have already been developed thanks to such visits.

Enduring links – projects for international co-operation





One such case was the Nottara Theatre's touring production of *Festen*, directed by Vlad Massaci – the result of the Romanian Cultural Institute's strategy of putting Romanian theatre back in the forefront in Britain, which combined perfectly with the selection made by a prestigious local partner: the Barbican Centre in London. As a result of the attendance of the **Barbican Centre's international theatre programmer, Toni Racklin**, at the National Theatre Festival in 2010, thanks to the Romanian Cultural Institute's mobility programme, Romanian theatre had the opportunity to re-forge links with London audiences after the memorable success of the Bulandra Theatre's production of *Hamlet* in the 1990s. At the time, Ion Caramitru's performance in the role of Hamlet was ranked by *Time Out London* as one of the top ten of all time. Between 9 and 19 November, at the Barbican Pit there were ten sold-out performances of *Festen*, an adaptation of Thomas Vinterberg's film of the same title, and the Romanian cast's acting was praised in Britain's leading dailies:

[T]he performances are often intense, and the disastrous dinner party celebrating the father's 60th birthday is stylishly stage. Ion Grosu brings a sweaty, nervous intensity and sense of deep damage to the role of the abused son, who finally finds the courage to speak out, and Alexandru Repan's bullying confidence as the despicable father finally deflates to compelling theatrical effect. (The Telegraph, 11 November 2011)

On 14 November, after the performance, the audience had the opportunity to engage in a dialogue with director Vlad Massaci, journalist John O'Mahony of *The Guardian*, and Romanian theatre critic Anca Ioniță. The production was part of the Barbican's BITE (Barbican International Theatre Events) season. The programme featured productions that combine dance, music and theatre in unusual ways, pushing the boundaries of dramatic art.

Since Alexandru Tocilescu's Hamlet, staged in London immediately after '89, a performance that produced an echo beyond the event in itself, entering the awareness of

the theatre-going public (a thing very hard to achieve), every Romanian theatre production crowned with success outside the country has been part of an international festival. Festivals put the names of Romanian theatrical creators and the Romanian theatre in international circulation, but are aimed at a specialised, select audience rather than ordinary theatregoers. The limited number of performances scheduled within a festival is not enough to allow the way theatre is made within a particular cultural space to communicate outside it. From this point of view, the "luxury" of a micro-season resides in the fact that the audiences are given time to know and understand. All ten performances sold out, an indisputable indicator of success with the public, and the theatre critics of the biggest British dailies and specialist magazines – The Times, The Independent, The Telegraph, and Time Out London, to mention but a few – lauded the acting of the two protagonists, Alexandru Repan – patriarchal, powerful, Shakespearian – and Ion Grosu – "intense, cathartic" – both of them "powerful presences on the stage", and also the entire cast of actors, "admirably



Toni Racklin, director of the Barbican Centre's international theatre programme, during a visit to the 2010 National Theatre Festival
© Barbican Centre

Performance of *Festen* during its run at the Barbican Centre, 9–19 November 2011
© Ciprian Duică



directed” by Vlad Massaci, “a talented craftsman.” (Anca Ioniță, theatre critic)

Also with the financial support of the Romanian Cultural Institute in London, **Mark Ball, the artistic director of the London International Theatre Festival (LIFT)**, took part in the Bucharest National Theatre Festival. As a result of this visit, there will be four performances of *20/20*, directed by Gianina Cărbunariu, at the thirtieth LIFT, which will take place in July 2012, during the same period as the Olympic Games and Cultural Olympiad. The success of the mobility programme also encouraged the Romanian Cultural Institute in London to invite programmers to the 2011 National Theatre Festival in Romania. In this way, **Kerry Michael, artistic director of the Theatre Royal Stratford East in London**, was able to view performances by the new wave of Romanian playwrights, on which occasion it was agreed to organise a residency for a Romanian playwright starting in 2012, in partnership with the Romanian Cultural Institute.

Romanian Study Day, conference on the Romanian collections held in British museums
© Horniman Museum



In famous museums in London, including the British Museum, Victoria and Albert Museum and Horniman Museum, there are major collections of traditional Romanian artifacts and costume whose value has not been capitalised on. The Romanian Cultural Institute in London is negotiating with these museums to organise far-ranging exhibitions that would allow the British public to become acquainted with Romania's traditional arts. To this end, RCI London sponsored a fact-finding visit by **Fiona Kerlogue, the Deputy Keeper of Anthropology at the Horniman Museum**. Between 10 and 19 August 2011, Fiona Kerlogue visited the Museum of the Romanian Peasant and the "Dimitrie Gusti" Museum of the Village in Bucharest, the ASTRA National Museum Complex in Sibiu, the Bukovina Museum Complex, and the Art of Woodworking Museum in Cîmpulung Moldovenesc. Her visit was preceded by a conference hosted by the Romanian Cultural Institute in London, at which curators from various museums debated different strategies for capitalising on Romanian museum pieces. The other

participants were Judy Rudoe, curator at the British Museum; Edwina Ehrman, curator at the Victoria and Albert Museum; Freda Chapman, curator at the Haslemere Museum; Gabriel Hanganu, museographer at the Pitt Rivers Museum in Oxford; and Alexandra Urdea and Magda Buchczyk, doctoral students at Goldsmiths College who also work at the Horniman Museum. After her trip to Romania, Fiona Kerlogue proposed an exhibition to be titled "Easter Customs: Painted Eggs from Romania." The exhibition will be created in partnership with the Romanian Cultural Institute, with the support of the "Dimitrie Gusti" National Museum of the Village and the Bukovina Museum Complex, and will also include a programme of related activities: Easter egg painting workshops held by folk craftsmen and concerts of traditional music. The exhibition aims to make known a significant and insufficiently exploited segment of Romanian traditional culture: the customs of Romanian Orthodox holidays. The Horniman Museum exhibits decorative and textile arts from all over the world, and the Romanian exhibition will be

Fiona Kerlogue (right) during a visit to the Museum of the Romanian Peasant © Horniman Museum



Contemporary Romanian artworks, installations and video projections from the portfolios of a number of galleries around the country were brought together to form this dynamic exhibition. The artists were Rudolf Bone (Plan B Gallery, Cluj), Lia Perjovschi (Contemporary Art Archive and Centre for Visual Introspection, Bucharest, and Club Electro Putere, Craiova), Irina Popa and Alina Gheorghe – the Bureau for Melodramatic Research, Maria Crista, Rodica Tache and Anca Gyemant (H'art, Timișoara), and Ștefan Tiron and Claudiu Cobilanschi (Paradise Garage, Bucharest). On 9 December, a debate about the art scene in Romania in the current economic, political and social context was held.

attended by curators and gallery owners from Romania: Alina Șerban (Centre for Visual Introspection), Adrian Bojenoiu and Alexandru Niculescu (Club Electro Putere), Mihai Pop (Plan B Gallery), and Esther Eppstein (founder of Perla Mode and Message Salon, the oldest alternative space in Zurich).

Thanks to the mobility programme of the Romanian Cultural Institute in Tel Aviv, **Arie Berkowitz, a professor at the Holon Institute of Technology (HIT)** and director of the Artists' House in Tel Aviv, visited Romania between 4 and 8 October 2010 with a view to promoting Romanian visual art in Israel. As a result of this trip, two



Lia Perjovschi with her work *Life Coaching*, 1996–2006, part of the “Just Another Brick in the Wall” exhibition, Zürich, 8–23 December 2011 © Lia Perjovschi

projects in the sphere of design and visual arts took shape. The first project, which ran from 20 October to 18 November 2010, consisted of an exhibition on the history of Romanian design at the public gallery of the Holon Institute of Technology. “DesignR 30” tells the story of some major design projects created in Romania in the inter-war period. The exhibition set out to highlight Romania’s contributions to international design heritage, such as the world’s first aerodynamic automobile, created by Aurel Perșu in 1923 and the Feriec aeroplane. The project’s curator, Radu Teodorescu, is a professor in the Design Department of the National University of Art in Bucharest. The project was the result

of the academic partnership between the National University of Art's Design Faculty and the Design Department of the Holon Institute of Technology, with the participation of the Bucharest Polytechnic University (the University Museum) and the Bucharest Museum of Technology.

The second project featured an exhibition of contemporary Romanian art – “Colouring the Grey. States of Mind” – which opened on 24 November 2011 at the Artists’ House in Tel Aviv. The exhibition illustrated the main trends in contemporary Romanian art using a selection made by curator Arie Berkowitz in collaboration with Cosmin Năsui and Oana Ioniță, as well as artists, critics, private galleries

and art universities from Romania. Eight up-and-coming artists were chosen: Ana Maria Micu, Dragoș Burlacu, Francisc Chiuriu, Cătălin Petrișor, Bogdan Rață, Aurel Tar, Radu Belcin, and Flavia Pitig. In a form adapted to the Israeli space, the exhibition repeated the exhibition concept that Romania put forward at the Moscow Art Biennale in 2011. The featured artists were from Bucharest, Brașov, Timișoara, Craiova, and Bacău.

In 2010, the Romanian Cultural Institute forged a partnership with the **Transylvania International Film Festival**, which, via RCI **New York**, has created new opportunities for visiting delegations of American



“DesignR” – exhibition
of Romanian design
from the inter-war
period at the Holon
Institute of Technology
© Holon Institute of
Technology



Catalogue for the
exhibition "Colouring
the Grey. States
of Mind", Tel Aviv
(detail of *Scream*,
Bogdan Rață)
© Cosmin Năsui



critics, film distributors and representatives of prestigious festivals from the USA. For example, the attendance of an American delegation at the ninth Transylvania Film Festival (TIFF) resulted in the subsequent participation of three Romanian films for the very first time at the New York Film Festival, as well as major visibility in the American mass media for the Romanian Film Festival organised in New York by the local branch of the Romanian Cultural Institute. The delegation had the opportunity to attend film screenings, establish contacts with Romanian directors, producers and distributors, and take part in a round table discussion titled “Romanian Cinema in America – A Love Story” chaired by Corina Șuteu, director of RCI New York, followed by questions from the festival audience. Also present at TIFF were Scott Foundas, scheduler of the New York Film Festival and the Lincoln Center Film Society; Alissa Simon, documentary film scheduler for the Sundance Film Festival; Daniel Elefante, on behalf of the Kino Lorber film distribution company; and journalist Susan Norget.

Following the remarkable success of the first joint project with TIFF in 2010, RCI New York extended and expanded the partnership for the festival’s jubilee in 2011, sponsoring the attendance of seven American film schedulers. The first, immediate result was a partnership with the Museum of Modern Art, via Laurence Kardish, the museum’s main film curator, with a view to organising a Lucian Pintilie Retrospective at MoMA in 2012.

One of the fields most intensively promoted by the Romanian Cultural Institute in Stockholm is literature, which every year organises salons of Romanian poetry, prose and drama, publishes anthologies, encourages translations of Romanian literature, and presents the Marin Sorescu Prize. Thanks to the efforts of recent years, Romania is due to be the invited country at the Göteborg Book Fair in 2013. In order to take advantage of this favourable context for Romanian literature, as well as to stimulate as many Romania-themed publishing projects in Sweden as possible, two representatives of Swedish publishing house 2244 were invited to Bucharest’s Bookfest in 2011 as part of the mobility programme: **publisher Ingemar Nilsson and editor Mattias Axelsson**. Nilsson and Axelsson took part in various events at Bookfest and had meetings with representatives of the Humanitas, Polirom, Paralela 45 and Cartea Românească publishing houses. As a result of these meetings, the Swedish publisher purchased the rights to the novel *The Book of Whispers* by Varujan Vosganian and also intends to translate titles by Lucian Dan Teodorovici, Garbiel Liiceanu, Victor Ieronim Stoichiță, and Radu Paraschivescu. The 2244 publishing house was officially launched at RCI Stockholm in September 2011.

These are just a few eloquent examples of the efficiency of the mobility programme, which the Romanian Cultural Institute intends to expand over the coming period.

Round table discussion
with directors of
the “New Wave”
and the American
delegation at TIFF 2010
© Adi Marineci



At the same time as it achieves its main goals, the Romanian Cultural Institute constantly adapts its strategy to the new international context, and programmes to support young artists and teach the Romanian language have been guiding direction of its activities year after year.

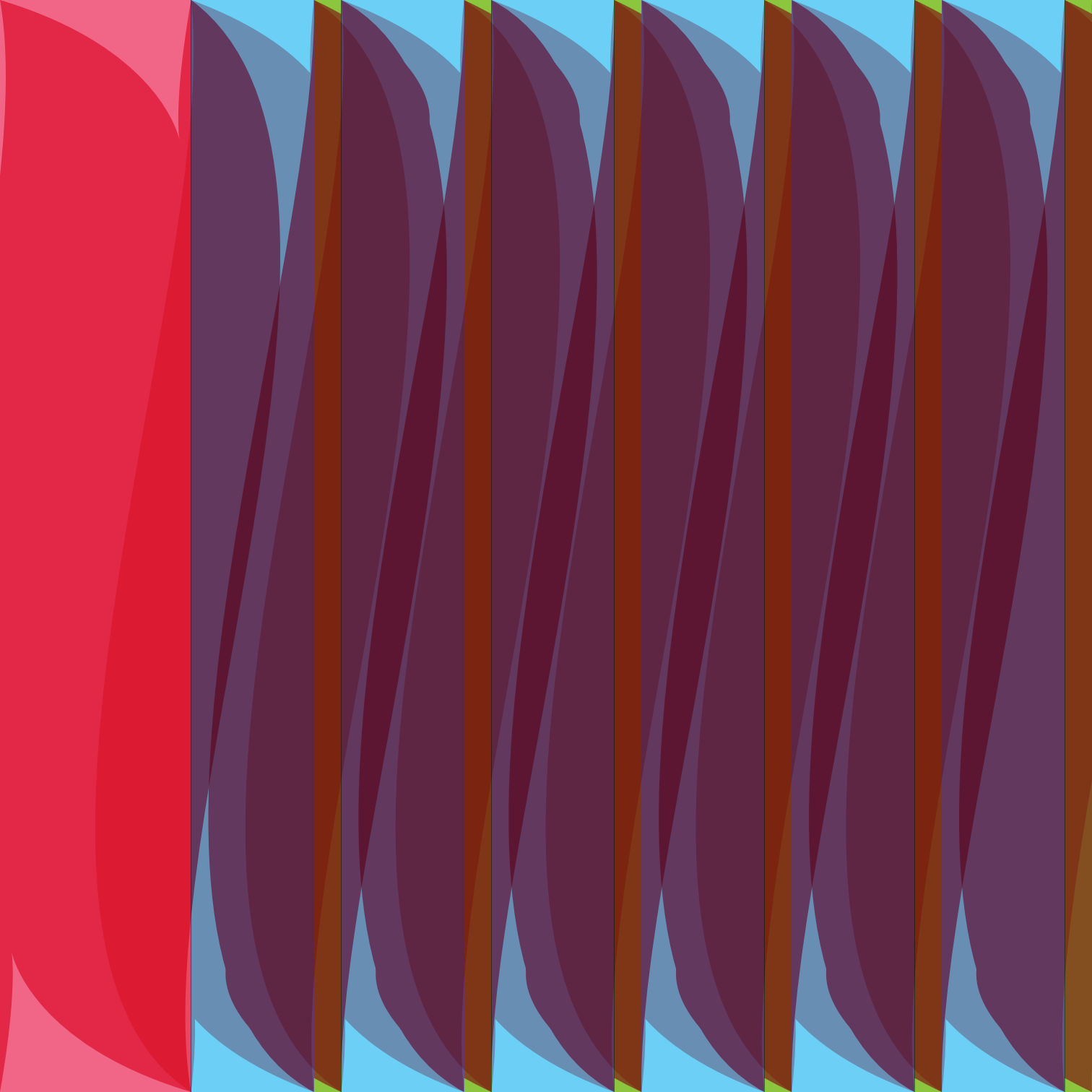
As a priority, the Institute includes in its programmes established artists with a

high market rating. In this way, ongoing projects acquire credibility, and the institutions with which the RCI co-operates at the international level display an interest in future partnerships, thereby allowing ever greater numbers of Romanian artists to enter international circulation. In parallel, young artists and those embarking on an international career are given support via

scholarship and residency programmes. The residency programmes that are run within the network of Romanian cultural institutes abroad are available to both Romanian and Moldovan citizens, with selections being carried out by an international jury and based on project proposals.



Continuity – scholarships, courses, residencies





This year, the **Romanian Cultural Institute in Paris** picked twenty-five residents, offering them the opportunity to dedicate themselves exclusively to creation and production within the French cultural sphere, and at the same time encouraging them to forge contacts with professionals in their own particular fields. The successful candidates were from various fields, from anthropology and the social sciences to architecture, film, literature and theatre, and included Jean-Lorin Sterian, Alex Axinte and Cristi Borcan (studioBASAR), Marina Albu, Elena Gold, Marius Olteanu, Alina Bodocan, Radu Aldulescu, Liliana Corobca, Alexandru Bumbaș, and Eugen Jebeleanu.

In January 2011, Alex Axinte and Cristi Borcan were the recipients of a creative residency for architects at the Romanian Cultural Institute in Paris, a project conceived as an extension and

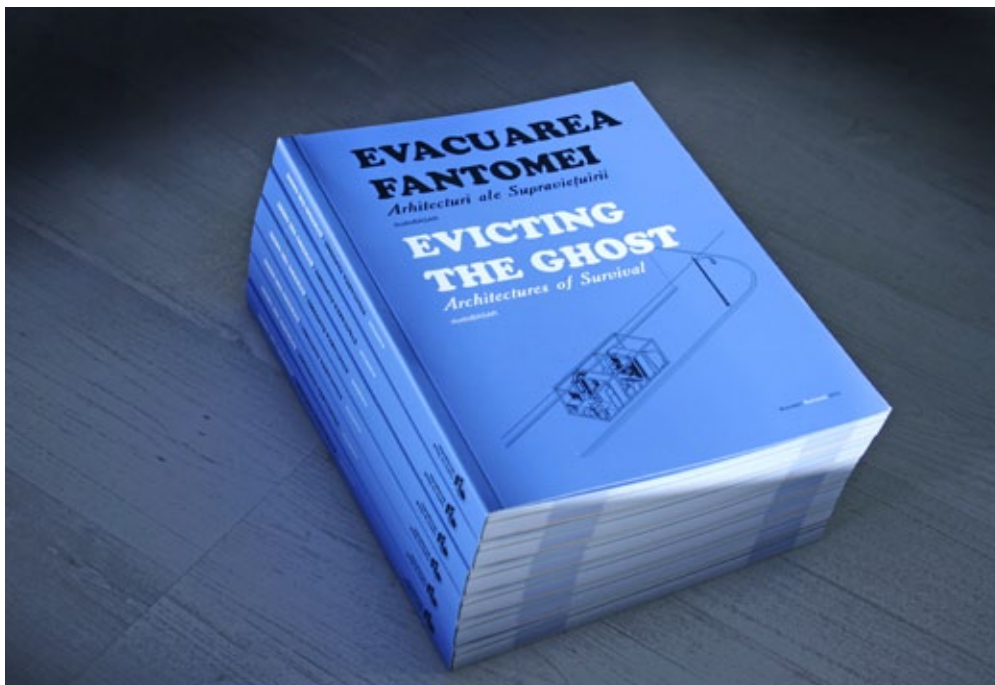
augmentation of the studies they have been constantly engaged in over the last few years in Bucharest.

The main aim of the residency was to meet and interview famous architect Yona Friedman. In 2010 he agreed to contribute his Les Meubles Plus (text and drawings) to the studioBASAR publication Evicting the Ghost: Architectures of Survival, edited by Alina Șerban, published by the Centre for Visual Introspection, and launched in Bucharest in December 2010. As a result of the talks we had on that occasion, Mr Friedman agreed to grant us an interview, in which we discussed the problematics of the publication, the history of the WINDOW movement in the period of the megastructures of the 1950s and 60s, and, not least, an aspect hitherto not examined in detail in his interviews: the period of around one year that he spent in Bucharest between 1945 and 1946.

The residency in Paris was very intensive in its opportunities for research and development and the 'live' discovery of a dynamic and emerging professional zone, one that is in constant transformation, and in which various specialities and areas of expertise, historical models and theoretical directions come together to examine current urban issues: the crisis of community and common space, a state of disillusion and confusion on the part of the urban community similar to that found in Romania and Bucharest. Likewise, the contacts that were established found tangible form in projects and partnerships in 2011. (studioBASAR)

studioBASAR was founded in 2006 by Alex Axinte and Cristi Borcan as both an architectural studio and a search-and-rescue team, operating as an observer and agent of urban intervention. studioBASAR projects encompass art installations, urban research, and competition entries and

The beneficiaries of the first residencies at RCI Paris in 2011 were Alex Axinte and Cristi Borcan (studioBASAR)
© studioBASAR



various typologies for public and residential buildings.

The **Attic Arts programme**, which was founded by the **Romanian Cultural Institute in London** as early as 2006, allows residents to work in a multicultural capital that is unique in its ethnic diversity and the complexity of its cultural options.

In 2011, the Romanian Cultural Institute in London provided four two-month bursaries for residencies in its attic flat in Belgrave Square. The successful candidates this year were Vera Ion and Sorin Poamă (“Busk for Your Life”), Ioan Țițu (“Silent Strike and Sukie Smith”), Anca Benera, and Claudiu Komartin. They had the opportunity to experience London cultural life, to explore new directions in their activity, and capitalise on the contacts they forged with British professionals in various fields. Over the period of their residencies, the artists each completed a professional or artistic

project, with the support of the **RCI London team**. Anca Benera worked on a project titled “I Listen to Objects,” in partnership with **RCI London** and the Camden Arts Centre, between 6 October and 5 December 2011, and Claudiu Komartin launched a project to translate and publish a series of contemporary Romanian poets in collaboration with the Poet in the City organisation and British poet Stephen Watts, between 6 December 2011 and 5 February 2012. The **RCI London Attic Arts programme** made its debut in 2006, and to date the beneficiaries have been violinist Tudor Andrei, playwright Andreea Vălean, cultural manager Dragoș Olea, interior design group Liste Noire (Ioana Nemeș and Maria Farcaș), curator Alina Șerban, visual artists Matei Bejenaru, Ramona Poenaru, Aneli Munteanu, Aura Bălănescu, Peter Szabo, David Șandor, Vlad Nancă, and Carmen Dobre, writer Jean-Lorin Sterian, playwright Peca Ștefan,

theatre director Ioana Păun, actor Cristian Hogaș, art critic Ileana Pintilie, disk jockey Cosmin TRG, and photographer Raul Ștef.

Recently, Attic Arts expanded its programme to include a residency to train professionals in cultural diplomacy and cultural management. The **International Cultural Co-operation Residency** is a course of practical instruction and coaching that lasts three months, commencing with an intensive stage of theoretical and practical training at **RCI London** and a partner cultural institution in Britain, after which residents work full-time alongside the **RCI London team** on cultural projects in various fields: film, theatre, music, literature, dance, traditional culture, etc. The first beneficiary was Claudia Cirlig (September–December 2011), to be followed in 2012 by Alexandra Rusu (January–April), Ana-Maria Onisei (May–July), and Ghenadie Șonțu (September–December).



Claudiu Komartin,
resident in the attic of
the Romanian Cultural
Institute in London
© Mircea Struțeanu

Vera Ion and Sorin Poamă,
“Busk for Your Life”
© Bogdan Grigore



Alexandra Rusu is an editor, translator, and book reviewer. She is currently a publishing manager at Editura ALL, having previously worked as an editor at Editura Humanitas for five years. She has contributed to *Evenimentul zilei*, *Dilema veche*, *New York Times Book Review (the Romanian edition)*, *Cosmopolitan*, *Luceafărul*, and *Viața românească*, and presents a programme on foreign books for TVR Cultural.

Ana-Maria Onisei is an editor for the culture section of the *Adevărul* daily. She has published reportages, interviews and book recommendations in *Tabu* and *Esquire* magazines, and reviews cultural events for the *Dilema veche* weekly.

Ghenadie Șonțu is president of the ARS DOR Association from the Republic of Moldova and works as an expert for the Moldovan Ministry of Culture's National Agency for the Inspection and Restoration of Monuments.

Besides its two residency programmes, RCI London also grants two scholarships aimed at promoting the contributions that George Enescu made to the history of classical music, encouraging increasing numbers of young musicians to include the Romanian composer's work in their repertoire. The **Enescu Scholarship** is awarded to a student recommended by the Royal Academy of Music and a student at the Guildhall School of Music, and consists of a sum of money to cover a part of the tuition fees for one year of academic study. In 2011, the Enescu scholars were violinist Konrad Elias-Trostmann and pianist Jinah Shim.

Born in London in 1989, Konrad Elias-Trostmann is a highly talented and expressive violinist, with an excellent technique and abundant creativity. Having already won a number of major prizes and national and international festivals, Konrad studies at the Royal Academy of Music,

where he has focussed his attention on the work of Enescu, whom he describes as “conveying a sensibility that makes an impression on every listener.”

Young pianist Jinah Shim, a student at the Guildhall School of Music and Drama, already displays a mature musical intelligence and a technique to be envied, elements that have led her to become closer to the work of Enescu. In spite of her tender years, the pianist has an impressive curriculum vitae, having won numerous competitions. Jinah thinks that “a great musician must be capable of offering audiences impeccable, flamboyant performances.”

In 2011, the network of Romanian Cultural Institutes abroad established new scholarship and residency programmes in Tel Aviv, Milan and Kishinev.

Silent Strike in residence at Belgrave Square, RCI London © Silent Strike



Jinah Shim and Konrad Elias-Trostmann, winners of the Enescu Scholarships awarded by the Romanian Cultural Institute in London
© RAM and GSMD



The programme launched by the **Romanian Cultural Institute in Tel Aviv**, in partnership with the Visual Arts Residencies Centre in Herzliya, offers professionals in the arts the opportunity to spend a month in Israel at the Centre in Herzliya. Successful candidates are selected on the basis of an artistic project that has to be completed during the period of their residency.

The project I propose for the residency in Herzliya is centred on personal searches that have led me toward the Israeli people and culture, toward the Jewish woman, to be more exact, the central and enigmatic figure of my childhood, as well as my adult life. The roots of this project are one and the same

as my personal roots. Ever since childhood, a central female figure has marked me in a special way, without my ever having known her: my grandmother on my father's side. It all began by the fact that we have the same name: Erzsebet/Elisheva. (...)

What I propose is an installation, a wall of drawings of various sizes and techniques, with different frames and boxes (some made using found objects), portraits of the Jewish women I meet or see on the street, and underneath I shall inscribe their real names or made-up names. The story embodied in the musicality of each name (Rozalia, Mazal, Erelah, Myriam, Sharon, etc.) lends a special and personal dimension to each

portrait. Some frames will contain only text, short diary phrases that I shall write over the course of the residency. (...)

The title E-mahut / תהימא is a pun on the Hebrew תהימא, which means motherhood, but replacing the first letter with an E, from Elisheva, thereby interiorising the term and transforming it into a personal concept. Another important element of the project is that it puts forward an alternative vision of collective memory and the transition from a historical vision to one that is more personal and humanist. (Lea-Elisabeta Rasovszky, recipient of the first residency)

Lea-Elisabeta Rasovszky in residence at the Centre for Visual Arts Residencies in Herzliya, with the sponsorship of rci Tel Aviv © Lea-Elisabeta Rasovszky





The **Romanian Institute of Culture and Humanistic Research in Venice** offers scholarships for young opera soloists to the Accademia Teatro alla Scala in Milan. Founded by Riccardo Muti in 1997, the Accademia Teatro alla Scala is a school of excellence for opera singers which continues the tradition of the Cadetti della Scala School, created by Arturo Toscanini in 1950 to perpetuate the Italian opera tradition. Drawing upon the experience and professionalism of artists of international renown, the Italian institution prepares young opera singers for a solid professional career by perfecting their technical and performing abilities over a period of two years. This year, the winner of the auditions, held in two stages, in Bucharest and Milan, was Letiția Vițelaru.

Born in 1985, Letiția Vițelaru studied violin at the “George Apostu” Arts Lycée in Bacău and canto at the “Dinu Lipatti” Music Lycée in Bucharest. She is currently a final year student at the Giuseppe Verdi Conservatoire in Milan. She has taken part in numerous competitions in Italy

and performed major roles from the opera repertoire in Italy, Russia, China, and South Africa.

Founded at the end of 2010, the **“Mihai Eminescu” Romanian Cultural Institute in Kishinev** aims to contribute to building a professional elite through its programme of scholarships awarded to Moldovan citizens. The programme, which is named after Moldovan scholar Alexandru S. Sturza, commenced on 15 October 2011, granting six scholarships covering one academic year for projects that included the restoration of a historic monument in Kishinev; the publication of an annotated translation of the literary, political, theological, and philosophical works of Alexandru S. Sturza; research in the field of ethnography and peasant culture; research into totalitarian regimes; and research into the history of Christianity and apologetic literature. The beneficiaries of the first round of scholarships were university lecturer Igor Cașu (research into totalitarianism); university lecturers Virgil Pislariuc and Nicolae

Fuștei (the translation and publication of the works of Alexandru S. Sturza); university lecturer Emil Dragnev (research into the history of Christianity); Dr Varvara Buzilă, deputy scientific director of the National Museum of Ethnography and Natural History (research into ethnography and peasant culture); and architect Rita Garconiță, senior lecturer in the Faculty of Architecture at the Technical University of Moldova (an architectural restoration project).

Besides its scholarship and residency programmes, implemented through the network of Romanian cultural institutes abroad, the Romanian Cultural Institute awards scholarships for budding and professional translators of Romanian literature; scholarships for foreign journalists interested in the Romanian cultural phenomenon; and scholarships for further academic study available to Romanians abroad, as well as foreign students interested in Romanian topics. A partnership between the Romanian Cultural Institute



Letiția Vițelaru, the winner of the first scholarship to the Accademia Teatro alla Scala in Milan, awarded by the Romanian Institute for Culture and Humanistic Research in Venice © Letiția Vițelaru

and the Woodrow Wilson International Center for Scholars in Washington D.C. allows Romanian researchers to engage in advanced studies in history, law, political and administrative science, international relations, and economics. Likewise, the Constantine Brancusi and Georges Enesco scholarships allow Romanian visual artists and musicians with acknowledged achievements in their fields to work on projects at the studio Romania rents in the Cité Internationale des Arts in Paris. Details about the number of scholarships, their value, and the criteria for successful applicants are constantly updated on the Institute's web page.

The network of Romanian cultural institutes abroad offers those interested the opportunity to take **courses in the Romanian language and culture**. Courses for beginners and advanced students are held in Bucharest, Brussels, Rome, Lisbon, Madrid, Paris, Prague, Tel Aviv, Venice (in partnership with the Ca' Foscari University), and Vienna (in partnership

with the Romance Studies Institute of the University of Vienna).

Not only the students' backgrounds, but also their reasons for taking Romanian-language courses are diverse: from lawyers, teachers, social workers, nurses, sociologists, engineers, IT specialists, businessmen, former ambassadors, conductors, students, and tourists to people with Romanian spouses or of Romanian descent and those merely wishing to learn a new language.

The number of students taking courses varies from institute to institute, and the annual average is one hundred. Enrolment on courses is based on a language aptitude test to establish the student's level, and at the end of the course participants receive a diploma attesting course attendance and language level.

The Romance Studies Institute of Vienna University has continued the programme it established in partnership with RCI Vienna in 2010 – a free intensive Romanian-language course aimed at students opting to study the Romanian

language, literature and culture. Following their attendance of the course, participants acquire knowledge of the Romanian language equivalent to level A1, required for enrolment on the courses of Vienna University. The length of the course is two weeks and includes ten hours of teaching per week.

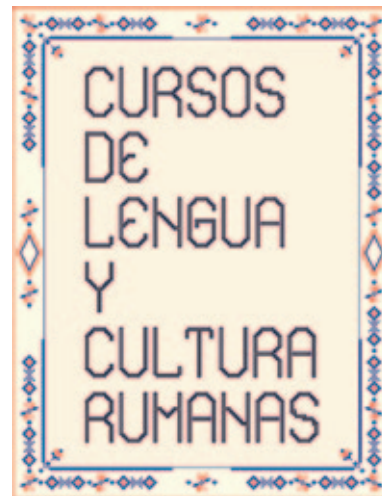
One novelty relating to the sessions held in 2011 was the frequent requests on the part of Romanian-language teachers in Vienna to attend the courses provided by the Romanian Cultural Institute in the Austrian capital. This is a professional indicator of the fact that the courses have become a benchmark for competence in the local language training market. Consequently, in 2012 RCI Vienna will organise a workshop on methodical teaching of the Romanian language.

Every year from April to June and from October to December, the “**Titu Maiorescu**” **Romanian Cultural Institute in Berlin** organises Romanian language courses for beginners and intermediate students.



The Romanian Cultural Institute in Vienna, in partnership with the Romance Studies Institute of Vienna University, holds Romanian language courses annually

Language courses held in Madrid are accompanied by lectures, film screenings and concerts





I am interested in foreign languages in general, and in the Romance languages in particular. I have learned French and Latin. I think the Romanian language course at the Romanian Cultural Institute in Berlin is very interesting. I especially like the relaxed atmosphere. (Cristian Chang, course participant, RCI Berlin)

Romanian is the only Romance language that I do not know and this is why I want to learn it. (Ludger Schiffler, course participant, RCI Berlin)

To accompany Romanian language teaching sessions, the Romanian cultural institutes abroad also organise events aimed at familiarising course participants with Romanian culture via film screenings, concerts, and lectures. Between 24 January and 8 April 2011 at the **Romanian Cultural Institute in Madrid**, for example, the guests were Roberto Cueto (film critic and author of a book about Romania), José Manuel Oñoro (writer, photographer, and maker of a film about Romania), Felicia Mihali (writer), Olivia Petrescu (lecturer at the “Babeş-Bolyai” University in Cluj).

One premiere in 2011 was the holding of Romanian language courses in Lebanon. On 26 September 2011, a series of courses commenced, with forty participants. Lasting twelve weeks, the courses are organised by the Romanian Cultural Institute with the support of the Romanian Embassy in Beirut, the Romania-Levant Association, and the CLAC Sin El Fil Cultural Centre. This initiative meets a demand on the part of numerous Lebanese citizens interested in studying in Romania, the business community, and mixed Romanian-Lebanese families.

I am a translator and I find the Romanian language and culture very interesting – thank you for this course! (Mira Al Haber, Romanian language course participant, Beirut)

This course is really interesting: not only do we learn notions of grammar, orthography and vocabulary, but also we learn notions of Romanian history, and information about Romanian artists, musicians, painters, and writers. (Anthoni Lichaa, Romanian language course participant, Beirut)

Bucharest is a city of contrasts, but herein resides its charm, as its foreign residents often say. In order to fit into this landscape, the Romanian Cultural Institute offers them courses throughout the year, whether intensive (three hours a week) or extensive (two hours a week).

I came to Romania two years ago. I didn't know anything, not a single word or expression in Romanian. I decided to learn Romanian at the RCI and after taking courses I discovered that the RCI is the best option if you really want to speak Romanian, in a pleasant atmosphere, using a simple and highly effective method. But what is most important is that the RCI has a team of professional teachers, made up of five ladies who are always ready to help. They are highly qualified teachers, with a deep knowledge of Romanian and they always display an excellent disposition and aptitude, to encourage you to learn effectively. (Juana Nunez, Romanian language course participant, Bucharest)

Those interested in learning Romanian through total immersion in a Romanian environment can opt for the **Romanian Language, Culture and Civilisation Courses** held annually in Braşov. A multi-cultural space, Braşov (Latin: Corona, German: Kronstadt, Hungarian: Brassó) is famous as a historic mediaeval trading city, as well as a cultural and academic bastion and the place where the spark of Romania's first anticommunist revolts was struck. In 2011, the courses were held over three weeks in the month of July, but the programme also included other activities:

lectures on subjects relating to history, Transylvanian traditions, cinema, politics, journalism, anthropology, and literature. In addition, there were creative workshops, at which course participants could try out their abilities in gastronomy, nineteenth-century society dance, pottery, journalism, advertising, and acting. Complementary to these activities there were also cultural research trips to the Transylvanian region (the Saxon fortified churches, Sibiu, Bran, Sinaia), an international evening, and screenings of Romanian films.

Over the years, I have taken part in lots of language courses in various countries, but the programme in Braşov exceeded all my expectations. In the first place, Braşov was a good choice for a language course, because it is a wonderful city. (...) The programme in itself was genuinely intensive and varies, and, at least for me, this was something positive. The language courses in the morning, designed and taught in a professional way, were interactive and adapted to the level of each student. Every Saturday and Sunday we visited some of the most beautiful historic towns and villages in Transylvania. (Adam Pulchart, interpreter at the European Commission)



The first Romanian language courses in the Lebanon drew more than seventy participants



Participants in Summer
School held in Braşov
enjoy an intensive
cultural itinerary

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