

Summary



Director Rastislav Ballek belongs to the progressive young generation of directors and he is the only one who, together with dramaturg Martin Kubran, tries to cope with the Slovak past and identity. Dramaturg Monika Michnová interviewed him about his last big success – the production of *Tiso* at the Aréna Theatre, about director's courage, strong themes, theatrical expression, but also about an operetta genre in connection with his last premiere of Gejza Dusík's operetta. The column of reviews brings some critical views on new productions of the Banská Bystrica State Opera (Leoncavall's *Gypsies* and Puccini's *Sister Angelique*), the Martin Slovak Chamber Theatre (Chekhov's *The Seagull*, directed by D.Gombár), the Studio of Dance in Banská Bystrica (*The Quietness of the Night*, choreographed by T. Nepšinský) and Bratislava's Ludus Theatre (*The Black-and-White Heart of Charlie Chaplin*, directed by K. Žiška). In the *Iný pohľad* (Different view) column, Jana Cviková, a publicist and feminist, gives a courageous view on the *Heda Gabler* by the Nitra Andrej Bagar Theatre, directed by Svetozár Sprušanský. "In contrast to female characters, the male ones are allowed to be dramatically different, their right for individuality is suggested by diversity of their

appearance and gestures. Therefore, paradoxically enough, because of such dramatic stereotypization of characters, the play, which in the time of its creation was an accusation of conventions and ruling gender relationships, becomes in this production the confirmation of today's conventions as well as the ruling gender order." In the *Za kulisou* (Behind the coulisse) column, director of the project and space of Žilina's Stanica Marek Adamov introduces the current theatrical part of the programme of this extraordinary multicultural platform. Contemporary Spanish drama is known in Slovakia also thanks to translator Katarína Zubácka and her translations of Rodrigo García. In the *Nájdene v preklade* (Found in the translation) column, she presents play *Mobil* (*The Mobile Phone*) by Sergi Belbel, one of the most important Spanish dramatists. In these days, the Theatre Institute issues the first Slovak translation of the work by German theatrologist Hans-Thies Lehmann called *The Post-dramatic Theatre*. The fragment of the work, chosen by its translator Anna Grusková, characterises the basic Lehmann's terminology. In the Theatre Institute column, we introduce current information about its activities – the research plan, the membership in the international FIRT network

and the *Nová dráma*/ New Drama 2007 festival. For the first time, kód introduces an original play – monodrama presented by the PAT Theatre from Prievidza whose authors are Eduard Kudláč and actress Slávka Daubnerová. The idea of the text and the whole project entitled *Cely* (*Cells*) was based on the diaries and installations of legendary artist Louise Bourgeois. In the introduction to the text Daubnerová writes: "The key thing for our idea was the comprehension of a cell as an isolated sphere where private stories are lived. A cell can be a forced imprisonment or a voluntary/longed-for escape. At the same time, a cell can be also a cell of my body which reflects my own image, my most private inner self, it is a building unit of which I am composed. We took inspiration in the extensive work by Louise Bourgeois."

