

ENGLISH SUMMARY

The focal interview of the January issue throws light on personality of internationally recognized and distinguished Slovak director Ondrej Spišák. Dominika Začková queries about puppetry theatre, his work in Slovakia and abroad, about unusual theatre group Teatro Tatro – which he artistically leads – she ponders about possibility of merging together the work of a theatre director with the job of a manager of Staré divadlo theatre in Nitra and at last also about bond to his father.

The review section brings analysis of three premieres in the Slovak National Theatre: Vladimír Štefko critically evaluates the premiere of the *The King Takes His Amusement*. He meditates about tendency of the chosen directorial interpretation and exploited means of Roman Polák to “dissolve the contexture of play denotations and lessening the ethos, diminishing message of the play and the content significance by trimming it until it becomes an ostentatious image only wanting to please the senses”.

An opera critic Michaela Mojžišová reflects the last premiere of the National Theatre Opera house Donizetti's *Lucrezia Borgia*, directed by Zuzana Gilhuus, a director based in Norway. According to Mojžišová an author puts and emphasis on “aesthetical approach and rational distance ... That way what goes on in music is easily revived on the stage”.

The State theatre in Košice chose to produce *The House of Bernarda Alba*, but according to Frederika Čujová this staging does not bring anything new. Although the director M. Nahlík draws inspiration from Almodóvar film poetics, he fails to bring originality and inventiveness on stage. Besi-

des a premiere of drama piece this theatre brought also an opera premiere of Verdi's *A Masked Ball*. A critic Pavel Unger already in the title (*No Directorial Enigma*, “Only” the *Victory of the Music*) unveils the ambitions of mentioned performance and its director Václav Věžník. One might not find it impressing but nevertheless it is enjoyable as the director steers clear of illustrating and superficiality. An especially pleasant surprise is the musical preparation by Dušan Štefánek and performance of some protagonists.

Miriám Kičiňová notes about a rare cooperation of Laco Kerata, the author and director of a Bratislava extraordinary devised theatre collective and Mestské divadlo theatre from Žilina. She finds their mutual project *Rádio Chaos* a successful interplay of two utterly different approaches to theatre and bringing *A Bit of New Fresh Air* to Žilina theatre. “Radio named Chaos becomes a metaphor about how differently and chaotically are information being distributed, and how easily we create chaos in our head and emotional world.”

This issue's section *Theory/History/Criticism* brings short reviews of young critics involved in the project for young theatre critics *Mobile Lab of Theatre and Communication*, which includes workshops and seminars taking place at chosen theatre festivals and lead by renowned European lecturers. The first results emerged during festival *Spielart* in Germany.

Student of theatre theory Dária Féherová also brings an insight into a theatre festival in Spanish Galicia *Feira Galega das Artes Escénicas* which in its programme included a Young critics' seminar organized by AICT in Santiago de Compostela. She

informs about the international seminar with drawing the attention to differences in approaches and opinions of participants and the general problems of the young theatre criticism.

After year of its existence Zuzana Uličianska evaluates the functioning of *IS.Theatre.sk*, a new network of theatre critics.

Theatre Institute section brings an article of its director Vladislava Fekete *Provoking the Theatre* (Theatre Institute 2007) in which she evaluates activities of the Theatre Institute during the year 2007.

The section *Found in Translation* brings Eva Maliti's presentation of the Moldavian scientist and writer who worked in Russia Michail Fridman, and his absurd mysterium from the beginning of 21st century *Adolf, Josif and... the Brain*. “Contemporary mysterium is oriented on the man of today, it calls for our responsibility hence the future.”

This issue's section *Extra* brings a survey called *Slovak, Slovakian, Slovakia... k ø d* inquires chief dramaturge of Andrej Bagar Theatre in Nitra Svetozár Sprušanský and the artistic director of Theatre Ludus Peter Kuba about the emphasis of the given theatres put on Slovak classical texts and authors during whole season. Nitra theatre named the season *Family Silverware* while Bratislava Theatre Ludus *Who's Afraid of the Classics?*

In the section *PLAY k ø d* brings a play by Anna Grusková *Five dishes for two*, after its world premiere in Bratislava Studio 12 in December 2007.