

ENGLISH SUMMARY

>>>> k o d 2 / 2009

S U M M A R Y



>>>> Boris Kudlička belongs to the most sought-after contemporary stage designers. His moving to Poland, to the Opera Narodowa in Warsaw, was more than successful. Thanks to co-operations with world-known directors and thanks to his talent he managed, in a relatively short time, to gain fame also behind the Polish borders. In recent years he is absolutely busy, which is only a proof of his popularity. *"I am booked for three years ahead, it works like a well operating factory. Momentarily I work hard in the Frankfurt opera where there are four productions waiting for me in a few next years. I also work for Berlin Staatsoper, Dutch Nationale Reisopera, for the Opera in Bern and for the Marinsky Theatre."* Michaela Mojžišová talked with Boris Kudlička also of his work with famous directors and his relationship to theatre and music.



>>>> The Aréna Theatre is one of the few Slovak theatres courageous to cope with the communist history of former Czechoslovakia. After plays about Dr. Tlso and Dr. Husák another historical play appeared on its repertoire, based on our recent historical events, entitled by a short one-word name – *Communism*. The text was written by the author of the text of Dr. Husák, Viliam Klimáček, and the idea came directly from the General Director of the theatre, Juraj Kukura, who also plays the leading role. As the title is quite attractive, the kôd decided to offer this production, directed by Martin Čičvák, bigger space. The review of Soňa Šimková finds certain parallels with Hugo's *The King Takes his Amusement* *"The head of a family, He, given an alias by*

his supporters as the Agent in love, is in fact something of the Triboulet. He co-operates with the power and at the same time loves his family with (certainly) true love. Do we feel compassion or are we afraid of him? Can we feel respect for him? A respect because he saves a heightened awareness about human individuality?" contrary to Hugo, Klimáček *"simply wrote family drama which is from many aspects well-done..."* Peter Scherhauser only confirms: *"The Communism asks the audience a lot of questions, social as well as personal. To many of them it even offers the answer – with the typical scepticism of the author. Nevertheless, it is on the audience to think over them themselves, even without the need of a definite attitude, because goodness, evil and morals are relative categories."*



>>>> In the Studio12 the second year of the Error festival of theatres of the homeless took place. A short news and photo-reportage show its atmosphere. In the T/H/K column we celebrate the 25th anniversary of the L+S Theatre (former Studio S). On this occasion Zuzana Bakošová – Hlavenková prepared an informal colloquium called *The Meeting over the Quarter of the Century* where its participants could hear also the contribution entitled *Day of Joy and Other Days of Difference as Originality without Borders*. The fact the theatre created by Lasica and Satinský was really original is showed in the analysis of some of their breakthrough productions. *"It was a mixture – from Goldoni directed by Gogálová, Arbuzov, Feldek's Jánošík According to Vivaldi, The Coins at the Bottom of Fountains, Poetic Lyre, Jazz - P+P, to Klimáček and Mizera. And between these also Death Souls, Day of Joy and Stalin; works*

we even today may call without any doubt the peaks of the theatre or profile productions which were written in the history of theatre culture because they pushed it into European kind of perceiving of this art in its most creative form."



>>>> The view of Serbian theatre theoretician Jovan Hristić analyses particularities, paradoxes and misunderstandings of Stanislavski, Nemirovich-Danchenko and A P. Chekhov and his plays. *"Stanislavski read Chekhov's plays undoubtedly through the prism of theatre of psychological realism, theatre of detailed psychological description and thorough realistic environment. Today is Chekhov read and staged differently but it does not mean that Stanislavski understood him wrongly. Chekhov is one of but a few great playwrights whose plays survive different interpretations. His plays are, in fact, realistic and it is more interesting to observe all what realism created instead of trying to exclude it from this direction."*



>>>> The Knihy section brings reviews and presents two book publications. One of them is a collection of plays by Eva Maliti and the second one is *Anthology of Contemporary French Drama and its Analyses*. The Anthology, published by the Theatre Institute, is described from theatrical point of view as a challenge and the step towards gradual filling of white places of Slovak theatre science. *"With the awareness of unfairness against extremely inspiring dramatic texts and their excellent translations into Slovak (Vinaver a Cormann; Elena Flašková; Kolts; Michaela Jurovská; Lagarce; Beáta Panáková) we will focus our*

attention on theoretical and critical part of Šimková's publication. With its almost 100 pages of a manual and analytical comment in the translation of the compiler presents almost 40 percent of the book and comparing to the above mentioned book publications it creates a special advantage."



>>>> Peter Scherhauser thoroughly focuses on selected play by Eva Maliti. Of the author and her style he says: *"Freedom and unbound feature of the texts as if sourced from the author's most colourful dreams. Into a real space and time she anchors unrealistic elements. This process presents a counterpart to dreaming – joining of fragments of unconscious spheres with lived and conscious features in the REM phase."*



>>>> In his short article entitled *Stage Design or Design?* Martin Bendik thinks over the phenomenon of contemporary stage-design trends. Masaryk University in Brno organized a conference named *Tendencies in Contemporary Thinking of Theatre* held on the occasion of the 80th anniversary of a renowned Czech semiotic theatre theoretician, the author of meta-communicative model of theatre and the author of the theory of *ostenzy* – prof. Ivo Osolobě. Who participated in this international event and what it was about is written in the article by Dagmar Inštorisová.



>>>> The Theatre Institute section presents a few productions selected for the IETM meeting which takes place in April. The preparation for the New Drama Festival is in progress and

this year's special programme – Focus will be dedicated to Serbian drama – beside of lectures and a seminar Serbia will be presented by two Serbian theatres.



>>>> David Harrower is not unknown in Slovakia. Short time ago, the Slovak National Theatre staged his play *Knives in Hens*. Harrower belongs to those British playwrights renowned as representatives of the in-year-face drama. The February kôd brings extracts of his play *Blackbird* (translated by Jozef Timčák) in the *Nájdene v preklade* section. Except for the *Blackbird* the section brings another Timčák's translation, the play *A Disappearing Number (Miznúce číslo)*, which gained success thanks to a production by British theatre group Complicite.

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