

# ENGLISH SUMMARY

The June issue of the journal *kod* is an extended issue. But this time we bring to the readers a special bonus in the form of *dekodér* without usual offer of festivals, workshops and seminars, meetings and other interesting events. As a result of the project Sarcophagi and ATMs or Key Slovak Drama of the Middle Generation presented in Studio 12 and at the New Drama festival, there will be published 18 authors and 16 plays in 4 thematic circles in the annex *dekodér*. Apart from this you find here regular sections – interview, reviews, festival evaluation, T/H/K, a sneak to a book or a profile of great Slovak actor Ladislav Chudík.

**>>>> There Is A Decrease In Tops And Increase In Average** is the headline of the interview of Michaela Mojžišová with theatre and music critic Jaroslav Blaho, who describes the world of international and Slovak opera, its historical milestones, not eluding evaluation

of the present situation in Opera of Slovak National Theatre. „Slovak society generally lacks educational and cultural background. Therefore in the times of market economy opera doesn't have sufficient financial support. The state can't and doesn't want to subsidize everything, as it was during socialism. And there are no private patrons of art in Slovakia – despite the tradition abroad. You can hardly meet four politicians in opera from the top of political scene. Even that is the proof that opera is on the borders of the interest of Slovak society.“

**>>>> Review of Martina Ulmanová on the newest performance of Shaffer's Amadeus in Slovak National Theatre is titled **Genius Encircled By Averageness**.** The title is not random – according to the reviewer the performance is not above average:

„Shaffer's Amadeus directed by Martin Huba in the end seems to be a marginal historical anecdote about two competing artists, where one was more talented than the other, and none of them was normal. Even though Shaffer's shallowly showy, popular piece contains parts, which hide interesting dramatic possibilities.“

**>>>> Red Princess** talks about the destiny of Galina Brežnev, but it also partly shows the era, use of power and political revenge. Although the connection of these two topics is very clever, it is more about fragments than full entities, which doesn't allow the spectator to understand deeply personal motivation and political context – he stays only on the surface. The newest performance of the theatre Astorka Korzo'90 is reviewed by Peter Scherhauser. It is the original text of Peter Pavlac named **Red Princess**.

## >>>> k o d 6 / 2009

**>>>> Professional evaluation of the **New Drama** festival we will bring in September issue, for June we prepared observations from students, who participated at the festival and who were inspired by the performances to write some notes. The same counts for the festival of contemporary theatre and dance and **IETM plenary meeting**, which will be evaluated in the next issue. This time we offer short texts from Darina Kárová and Katarína Dudáková.**

**>>>> I don't think it was officially declared, but it seems, that the festival programme really grew out of its original motto – Certainities – Possibilities – Hopes. Also this year proved that it was a good model. (...) In this manner the organizers defined the**

**direction of the festival and prepared conditions for creative confrontation of puppet universities as its primary aim. Benefits of this showcase are good tradition in inviting the top professional puppet and alternative theatre groups from Middle-European, so called V4 region,“** Ida Hledíková writes in the article **Festival As A Service For Audience And Guests. 11<sup>th</sup> year of International Puppet Festival „Stretnutie“ (Meeting) in Nitra** took place as usual in Staré divadlo Karola Špišáka in Nitra.

**>>>> Aleks Sierz presented at the New Drama festival his study **New Writing For Contemporary British Theatre**.** This famous British theoretician, commentator, lecturer and journalist adapted his study for the need of the journal. The study of the author

of internationally known definition of in-er-face-theatre is published for the first time in Slovakia (the notion is in Slovakia and other countries known more as coolness or cool drama in connection with essays of Wolfgang Welsh). In the published study Sierz deals with contemporary trends in British drama, emphasising the technique verbatim among others. „The best cure for narrow-minded curse of fear, growing out from the literality of contemporary British theatre in 2009, is tameless and stubborn fantasy and probably the most important role of the theatre in future is nothing else than creating a new idea of human,“ Aleks Sierz finishes his lecture.

**>>>> Several events were organized during the festival New Drama, which drew attention to a mature and original (although in Slovakia a little known) Serbian theatre culture. In this issue we bring a complex view on contemporary Serbian drama, which was in wider**

**form presented at the festival's Breakfast With Serbian Drama. A study **Serbian Drama And Theatre Today** was presented by Aleksander Miloslavjević, president of Association Of Theatre Critics and Theatologists in Serbia and director of Serbian National Theatre. He intergrates Serbian drama also in the historical and international context, bringing details about representative tendencies especially in the contemporary playwrighting and directing.**

**>>>> When We All Are Unconventional And Avantgarde... Martin Bendik in his essay protests against worn out collocations and their even more worn out meanings. „After 1989 I was attracted in the Slovak theatre environment by words, which**

**I understood less than I expected, regarding their often usage in theoretical dictionary. Those words are „unconventional, avantgarde and concept“. These words seem to me as a magic formula, without clear meaning, but in even stronger meaningless form, which is so worn out that it can be only a formula.**

**>>>> Section of Theatre Institute deals with international conference „**Mobility Of Artists and Professionals In The Culture Sector, Possibilities – Perspectives – Projects**“, which was organised by CCB during the festival New Drama. Natália Cehláriková and Zuzana Duchová shortly inform, how the conference went. In the article you can find a lot of interesting websites.**

**>>>> Marta Poláková introduces **Ateliér L.A.B.**, with a co-organizer Theatre Institute. You can read about activities that already happened or are being prepared.**

**>>>> By the end of June in Studio 12 will take place a two days long showcase **The End Of The Season / Milk Teeth And Party** – showcase of all the performances created in the project **Mliečne zuby** (Milk Teeth).**

**>>>> At the beginning of this month there was an introduction of a book, which was published by Slovart with cooperation of Theatre Institute. This book was written for 85<sup>th</sup> anniversary of an important and outstanding Slovak actor **Ladislav Chudík**. We bring you a short peak into the book. The author Lúbia Krénová writes also short profile of Ladislav Chudík.**

**>>>> University Of Performing Arts In Bratislava Celebrates Its 60th Anniversary.** Svetlana Waradzinová divides the periods of school development into years 1949-1959, 1959-1968 and 1968-1989. She describes the years after the revolution: „And then there was November 1989 – and our university was for a while the real centre of former Czechoslovakia. University Of Performing Arts was the first school which came out on strike, the first one, which started and directed Velvet revolution... With new situation new wind came – there were lots of pedagogues reestablished – those, who were fired, returned, those not allowed to finish the studies, they finished, we opened to the world and the world opened to us.“

Nowadays the school is undergoing a rebuilding. „It is almost symbolic that after 60 years the circle will be closed and at the intersection of the streets Zochova and Svoradova will be again a common area for all three faculties, which will include professional theatre stage, film hall, concert hall and ballet studio. Hopefully with a common yard with creative atmosphere, student mischief, side specific projects, and so on. University is not retiring, it is just taking breath to start writing its next chapter...“, Svetlana Waradzinová closes her article.

**>>>> Unima – international puppet organization celebrated this year the 80<sup>th</sup> anniversary of its foundation. At this opportunity there was an annual meeting in Prague connected with several activities. „Unima has almost 10.000 members from more than 60 countries from all the continents. The president is Dadi D. Pudumjee from India, as vice-president was elected Stanislav Doubrava from Czech Republic, general secretary became Jacques Trudeau from Canada. Residency of the general secretariat stayed in French Charleville – Mézieres“, informs Ivica Ozábalová.**

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