

>>>> In the late September, the Dosky theatre awards were presented during the Divadelná Nitra International Theatre Festival. Who took the awards, who was nominated and who was among the voters can be read in October's k ø d. For this time, the summary is compiled from the end and it has its reason.

The Best Actress award was given to Jana Oláhová the interview with whom we bring you in this issue. Despite the fact that for Jana Oláhová speaks her work and talent, she told the k ø d how she approaches her characters, what kind of director suits her etc.

>>>> The most of the Dosky nominations went to *Anna Karenina*, directed by Roman Polák (SND). A review by Nadežda Lindovská gives a thorough and professional analysis of the text as well as the production itself. "In most of productions of *Anna Karenina*, the love triangle between Anna, Karenin and Vronsky dominates, i.e. the tragedy of social conventions and destroying passion which make the main heroine to commit suicide. This interpretation has influenced the perceiving of the novel in a general point of view, it has narrowed its content to one, nevertheless the most dramatic, story-line. Roman Polák and Daniel Majling chose an opposite strategy. They tried to return to Tolstoy's text and preserve the panoramic view of the range of opinions and relationships."

>>>> Ľubica Krénová traditionally focuses on Slovak directors who give guest directing in Prague. It is not otherwise in the case of the production of Lagarce's play *We Heroes (My, hrdinové)*, directed by Juraj Nvota. "The threat of suffering poor conditions of the Na zábradlí Theatre (and other non-commercial repertoire theatres in the Capital of Prague), as a result of incompetent change implications in the grant system of financing, has found its mirroring reflection in the "heroically" existence struggle of the Lagarce's travelling troupe whose „collective hero“ was, on the contrary, reflected at the Na Zábradlí Theatre. The management of the theatre,

in its legitimate fear that it also will be made by such a mechanism to artistic compromises, blending with audience's taste, commercialization in order to increase the visit rate, or sales, which should become its essential measure mechanism in regard to the justness of its existence, has found in the play the lapidary proof of its just rebellion."

>>>> *The Hot Summer 1968 (documentary drama about Czechoslovak emigration) (Horúce leto 1968)* was written by Viliam Klimáček for the Toronto Slovak Theatre in Canada. Slovak audience may have seen it at three Slovak theatres in June. "In the result, it is actor's theatre, based on the principle of narration by monologues (announcing, admitting of narrator's presence, own or someone else's experience etc.) or by dialogically composed performances. By this way, the progress of a certain moment which is hinted at is authentically depicted. The narrative-authentic way of staging was based on simple stage-design semantics..." theatre scientist Dagmar Inštitutorisová describes the staging approach.

>>>> In Radvaň, the 10th year of the Traditional Puppet Theatre Festival took place at the beginning of September, founded by puppeteer Anton Anderle. The festival commemorated a number of anniversaries. Those as well as festival's programme are brought to you in the article by Juraj Hubinák. „The main character of the festival is a jester. His national variations and specifics were presented by artist from eight European countries. Thus, we had the opportunity to see and to compare Italian Pulcinella, Dutch Jan Klaasen, German Kasperle, English Mr Punch, Hungarian Vitéz László and our Gašparko. Almost all of their leaders were people whom Anton Anderle known in person – with the most of them he was a close friend too."

>>>> A short report from the Mateřinka Festival is written by Ivica Ozábalová.

>>>> The Theater Brett of Vienna is unknown in Slovakia. It is because its founders is a Czech married couple of theatre professionals – the Kavinov's. For the fourth time, the Theater Brett organised a workshop called Summer-Theatre-Carousel, designed for university students from the V4 countries. This year there were students from Poland, the Czech Republic, Austria and Slovakia –one of them was Naďa Uherová, a student of puppetry directing and dramaturgy, who wrote about this workshop: "During 20 days we were dealing with the issue "Getting out of the Cage – Aus dem Käfig raus – Von z kletky". Our main communication language was English and German. It was quite interesting to observe how each of us perceives this issue within the context of political history – in its relations and on a personal level. All of the partaking were between 19 – 26 years old, we lived the main part of our lives after the Iron Curtain Fall. Nevertheless, our memories, whether direct or through our parents, were honest, in some extent similar or different. We told these stories in the first day, later we decided to use excerpts from them in the final performance."

>>>> In the Theory/History/Critique section we brought two interesting articles. Aleksandra Jovičević, a Serbian-Italian theatre scientist, whom we met at this year's New Drama Festival, wrote a study entitled *The Last Border: Death and its Depiction on the Stage*. "Until now my examples have been connected with what can be stuffed within the frame of acceptable deeds. However, one of the last attempts of German visual artist Gregor Schneider, in which he presented a dying man in a gallery, in a room specially designed for this occasion, met anger, critique and eventually censorship, even by the German Parliament."

>>>> "I met Juraj Hamar for the first time at the faculty of Philosophy in Bratislava. He was giving lectures from Aesthetics there. In order to make clear the aesthetic categories, he often chose examples

from folk theatre. When I later started to be interested in puppet theatre I met Juraj Hamar again. This time I had the opportunity to see him from the other side: I discovered in “my teacher” a musician who accompanied puppet performances of Anton Anderle. When writing a study about independent puppet theatres I came across Juraj Hamar for just another time and I also found traces of his Teatro Carnevalo.” This is the beginning of the review by Barbora Paliková on the book by Juraj Hamar *Folk Puppet Theatre and Puppeteer Anton Anderle*.

In September there was a book promotion held at the Slovak National Theatre commemorating the 50th anniversary of the Art-decorative workrooms of the theatre entitled *Without them Hamlet Would not Die...* “The Art-decorative workrooms of the Slovak National Theatre were in the time of their opening, and even after it, a European rarity. Even today they surprise by their constructions, size of their places and sophisticated system of wings storage. Their building followed the poor space conditions of the stage and costume producing which were scattered in inappropriate places in all the corners of the city. The then costume and stage design director, Ladislav Vychodil and SND’s director Ivan Teren initiated a building of a new workroom area.” Among the book Juraj Hubinák reminds that the Ateliér studio was opened as well in the SND building, which should be an experimental and laboratory place. Vladimír Predmerský speaks of stage visual artist Eva Farkašová who was awarded the most prestigious Polish prize: “In the stage design category, Slovak stage visual artist Eva Farkašová received from Minister Bogdan Zdrojewski one of the main prizes for costume and stage design to the play by Marta Guśniowska *Of Little Brethren of St Francis*, directed by Czech director Petr Nosálek at the Opole Puppet Theatre.”

Pavel Uher writes about the Festival of Theatres for Children in Serbia where Vladimír Predmerský received a prize. “Vladimír Predmerský, directing dramaturg and historian of Slovak puppet theatre, was given a decoration for his long-term significant contribution to the development of culture and performing art for children – The Little Prince 2009, at the International Festival of Theatres for Children in Subotica, Serbia, led by Jovan Čirilov.”

Of their plans in the nearest future, in the Me and Theatre section, speak Zuzana Palenčíková, a dramaturg of the Town Theatre in Žilina, Zuzana Šimová, a puppeteer and director, and director Martin Hvišč. The plays included in the project entitled The Donau Drama, presented just recently at the Divadelná Nitra Festival, are brought to you in this issue.

In Austria, in autumn 2008, from the initiative of Bernhard Studlar and dramaturge Wolfgang Stahl from austrian artistic association *wiener wortstaetten*, ten authors from countries connected by the river Danube wrote together nine dramatic texts creating a unique piece entitled *Donaudrama* ©. All authors had to write a play of a size to ten pages for five characters maximally, with a story taken place on Danube riverside on the 5th of October 2008. In this issue of k ø d we present all the texts in shortened version presented at the Divadelná Nitra festival, written by Kerstin Spech, Robert Woelfl, Anna Gruskova, Ákos Németh, Uglješ Šajtinac, Nina Mitrovič, Jurij Dačev, Stefan Pec, Pavel Padurar and Oleksander Irvanec.

In Dekøder we bring the second part of the shortened record of the *Critic Platform* at the Dotyky a spojenia festival. Among this you will be informed about the newest festivals, workshops and various theatrical doings.

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