

ENGLISH SUMMARY

>>>> The March issue of the journal *kød* brings in the editorial brief information about the new concept of Nová dráma/ New Drama festival, which is currently being prepared at full speed in Theatre Institute.

>>>> In the rich interview with an actress, stylistic editor Ingrid Hrubaničová, you can find out about her beginnings, about Stoka Theatre and today's SkRAT Theatre and its production and performances. Inge Hrubaničová claims she wouldn't do any other theatre. „You see, you must write everything down, but we never record our history... for twenty years already. I only push my body and voice into the black space, living in modified, deformed, changed, imaginative way the most valuable thing I have – my individual experience from various relationships... Theatre we do works differently than theatre – job. You often perform a situation with someone, who you actually lived it with in real life...“

>>>> Andrej Bagar Theatre staged in its anniversary season *Mademoiselle Colombe (Kolumbína)* – a play – a comedy by J. Anouilh directed by Emil Horváth. Miriam Kičiňová evaluates this performance critically, but her review closely analyzes director's concept and its influence on acting. „In Horváth's direction the story itself doesn't lose anything, but it knowingly elaborates on the shallow and entertaining line. The director didn't even try to show another layer of the play and to bring heroes so similar to Molière's comedy heroes with double bottom. Bitterness did not become at least the backstage, from the last rope hanging layer of the performance and in no way the part of the cleverly built mise-en-scene or situation.“

>>>> What is different in the performance *Leftovers (Zvyšky)* in SkRAT Theatre explained Inge Hrubaničová from her inner view in the interview. How is *Zvyšky* perceived by audience writes Miro Zweifelhofer, student from Department of Theatre Studies, in his review *SkRAT Fully About the (L)eftovers from Filling*. „The fact is, that creators don't offer new interpretation keys to the audience, which would emphasize information present in the text to decode meaning of particular scenes. What connects the individual scenes? The emotional dryness, disability of two individuals to communicate and show emotions has become cliché in arts today. The performance *Leftovers* is not just numberless variation of frequent theme of emptiness; it goes further.“

>>>> *The Misanthrope* in Martin continues the Molière line of Roman Polák's directions. His new *Misanthrope* is contemporary, but also funny, as mentions theatre publicist Dagmar Inštitorisová. „The *Misanthrope* played by Marek Geišberg doesn't entertain us in his inability to live and stubborn search for justice; he doesn't irritate us with open, honest and truthful sentences. He is the one, who is „over the hill“. The time he lives in moved on and he stopped at one place.“

>>>> Recently in A4 – Zero Space and in Elle Danse Theatre took place the first year of festival of author theatre *Pros-thesis (Pro-téza)*, introducing international and Slovak groups. How the organizers managed the start evaluates Zuzana Ferusová. „Four days long festival of author theatre Pros-thesis stepped right foot forward... Actual and engaged, and still very attractive monodrama from Poznan, Czech alternative attempt to different form of statement, French multigenred experimental

performance and eventually the final Czech-Slovak friendly stage encounter showed only four ways of countless faces of contemporary author theatre, but if Pros-thesis decides to continue in this important activity year after year, we can look forward to new expressions, some maybe behind the borders of our present theatre experience.“

>>>> Gianina Cărbunariu belongs to one of the most successful contemporary Romanian playwrights. Romana Maliti writes about her new project, which was made in coproduction of Hungarian theatre Yoricj Studio from Romanian city Târgu Mureş and Bucharest project dramAcum. „Inspiration and basis of the performance *20/20* was 50 stories of Târgu Mureş inhabitants, the witnesses of convulsion in March 1990. The aim is explicit: it is not about precise reconstruction of the event, there are no heroes or ideology in the play and nobody is judged. The title resembles not only the date 20th March, but also the fact that this year it is 20 years from the incident. In ophthalmology *20/20* means normal, uncorrected sight and vision.“

>>>> Martina Vannayová reviews a new project of one of the most successful contemporary choreographers Alain Platel and his ensemble Les Ballets C de la B *Out of Context*. „Platel was from the beginning interested in things out of the „norm“ and consciousness, so in *Out of Context* he develops his choreography work especially in exploring the unconsciousness and its relation to movement, but without using music with set historical and cultural background. In *Out of Context* it is the other way round – first comes the movement, which looks for its own expression out of any context, or movement creates its own social-cultural context. The basis is the language of movement coming from coincidence,

unconsciousness, uncontrollability. Platel was always interested in things pushed to the borders of society – the worlds of isolated, „abnormal“, those, we call „sick“.

>>>> In History/Theory/Critique column we bring interesting view of Maja Hrišič on body, physicality in contemporary theatre. An edited preview of her thesis focuses on differences between performance and conceptual art in connection with theatre and contemporary dance. „Work with own body as with a material, or with physicality itself was a method of various strategies of visual art. Most significant was the art of performance and body art, which was picked over by dance and physical theatre. Tracey Warr and Amelia Jones in the introduction to the book Artist's Body 12 divide three main tendencies and questions connected with using body as a material...“

>>>> Zuzana Uličianska took part at the meeting organized by Hungarian National Theatre in Budapest, who invited representatives of national theatres and critics from neighbouring countries and the main topic was the need for national theatre as such. „What is the difference between national theatres and any other theatre? In the size of stage and budget? Is their task to refine the „big size“, when intimate theatre is much more trendy? Is their responsibility to be the best, because they are the most expensive? Is the ability to have intern teams advantage of big theatres, or a burden? What perspective can national theatres consider in their plans? Up to next elections? In the context of over-politized societies including Hungary as well as Slovakia, the „Yes“ answer sounds quite realistic.“

>>>> The journal kød renewed the column Foreign scene and this time it is devoted to Slovenian contemporary theatre. The report of Alja Predan, a dramaturg, translator, teatrologist and director of festival in Slovenian Maribor Borštnikovo stretnutie is expert and qualified probe into Slovenian theatre environment. „We ourselves eventually state, that we don't have either gift, knowledge or sense of self-presentation, and primarily we didn't and we won't manage to invest in the marketing, foreign relations or reputation of our theatre. In theatre sphere we see the reflection of political ignorance, which is for 20 years not able to differ Slovakia and Slovenia, Bratislava and Ljubljana. (I suggested partly jokingly and partly seriously, that these gaps in knowledge should be used by travelling agencies and for example when visiting Ljubljana tourists should be offered also a walk in Bratislava. Unfortunately, it is still without response.)“

>>>> 27th March is celebrated as International Theatre Day. The message this year brings world known actress Judi Dench. Few days before is International Day of Children and Youth Theatre. Its message is brought by Israeli Orna Porat.

>>>> Questions What do you do and What inspires and daunts you are answered by a trio of female artists Petra Fornayová, Lucia Hurajová, Barbora Baszová.

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