

Challenges and Visions of European Theatre in the 21st Century



**27. — 28.
november 2020**

Faculty of Dramatic Art
Academy of Arts
in Banská Bystrica

17th edition of International
Conference on Theatrology
in Banská Bystrica

ORGANIZERS

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

CONFERENCE'S PLACE

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica
Horná 95, Banská Bystrica

CONFERENCE LANGUAGES

Slovak, English, Polish, Serbian, Czech

SCIENTIFIC AND PROGRAMME COMMITTEE

prof. Jan Vedral, PhD.

prof. Ida Hledíková, PhD.

dr. hab. Dorota Fox, PhD

doc. PhDr. Elena Knopová, PhD.

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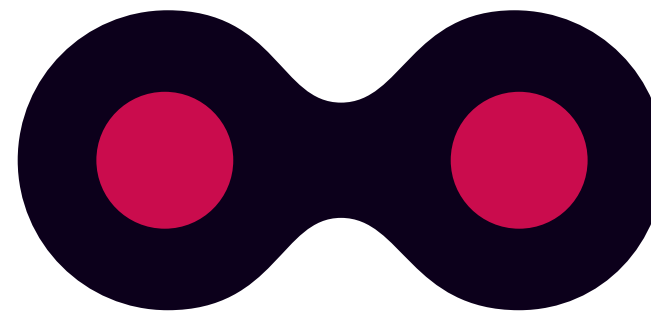
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Mgr. Milan Zvada, ArtD.

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Conference Schedule

Friday

27. november 2020

9:40 — 10:00

Welcoming the participants

Michal Murin — Rector, Academy of Arts in Banská Bystrica

Elena Knopová — Scientific Guarantee

10:00 — 12:00

Chair of the section is **Elena Knopová**

The Future as a Reason for the Retrospective in Arts

Oliver Bakoš

Faculty of Arts, Comenius University in Bratislava;

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

**Self-irony as a Vision of Western Theatre
in the 21st Century**

Michal Babiak

Faculty of Arts, Comenius University in Bratislava;

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

**The Loss of Continuity Seen as Death or Other Life
of Traditional Puppetry Theatre in Slovakia**

Juraj Hamar

Faculty of Arts, Comenius University in Bratislava

**What to do With Dramaturg/y in the 21st Century?
(From History up to Now)**

Peter Himič

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

**From Romanticism to Rhythmic Spaces, Inspirations
for Theatre in the 21st Century**

Miloš Mistrík

Institute of Theatre and Film Research,

Art Research Centre SAS in Bratislava

Discussion

12:00 — 13:00

Lunch break

13:00 — 15:00 Chair of the section is **Miloš Mistrík**

Idea and Image

(Scenography – the Flagship of Slovak Theatre)

Matúš Olša

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

„Real Life and Artworks” – Can Theatre be a Living Art?

Elena Knopová

Institute of Theatre and Film Research,

Art Research Centre SAS in Bratislava; Faculty of Dramatic Arts,
Academy of Arts in Banská Bystrica

The Visuality of Nazism, Communism and Velvet

Revolution in Štátne divadlo Košice

[The State Theatre Košice]

Jaroslav Daubrava

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

New Perspectives on Digital Theatre

Vlatko Ilić

Faculty of Dramatic Arts, University of Arts in Belgrade

From Image to Staging (and Back?)

Viera Bartková

Faculty of Arts, Comenius University in Bratislava

Discussion

15:00 — 15:30 **Short break**

15:30 — 17:00 Chair of the section is **Peter Himič**

**Institutional Theatre in the Challenges
of the 21st Century**

Management — Economics — Commitment

Dorota Fox / Aneta Głowacka

Faculty of Arts, University of Silesia in Katowice

Eco-critical Thrills in Contemporary Opera Theatre

Michaela Mojžišová

Institute of Theatre and Film Research,

Art Research Centre SAS in Bratislava

**Challenges, Issues and Visions of Contemporary
Independent Theatre in Slovakia**

Zuzana Timčíková

Institute of Theatre and Film Research,

Art Research Centre SAS in Bratislava

Theatre as a Tool for Youth Education in the 21st Century

Michal Denci

Theatre Faculty, Academy of Performing Arts in Bratislava

Discussion

17:00 — 17:30 **Conclusion of the 1st. conference day**

Conference Schedule

Saturday

28. november 2020

10:00 — 12:00 Chair of the section is **Michal Babiak**

The Short Story of Two Plays (Nikolaj Erdman: *Mandát* [*The Mandate*], dir. Juraj Nvota, October 1988 and *Samovrah* [*The Suicide*], dir. Vladimír Strnisko, March 1989)

Dagmar Podmaková
Institute of Theatre and Film Research,
Art Research Centre SAS in Bratislava

The Theme of the Virus in Drama
Vesna Krčmar
Faculty of Arts, Academy of Arts in Belgrade

**Theatre Between Vulgarity and Art
(About the Performances of *Antigone* 1918. and the
Travnička hronika [*Bosnian Chronicle*] in the
160. Season in Serbian National Theatre)**
Ivana Ignjatov Popović
College of Applied Studies for Preschool
Teachers' Training in Novi Sad

Jakub Rybárik – the Actor of Modern Expression
Karol Mišovic
Institute of Theatre and Film Research,
Art Research Centre SAS in Bratislava

On the Body Language (from a Distance)
Soňa Kočanová
Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

Discussion

12:00 — 13:00 **Lunch break**

Section dedicated to PhD students

13:00 — 15:00

Chair of the section is **Matúš Ol'ha**

Metaphors We Dramaturge By

Šimon Peták

Theatre Faculty, Janáček Academy of Music
and Performing Arts Brno

A Dilemma Called Anthropocentrism:

Non-human Existence on Contemporary “Stages”

Miloslav Juráni

Theatre Faculty, Academy of Performing Arts in Bratislava

Re_Form of Change

Martin Hodoň

Institute of Theatre and Film Research,
Art Research Centre SAS in Bratislava

Heritage of the In-Yer-Face Theatre for the 21st Century

Sofia Skokanová

Faculty of Arts, Comenius University in Bratislava

Theatre as an Actor of Cultural Diplomacy

Denis Farkaš

Theatre Faculty, Academy of Performing Arts in Bratislava

Discussion

15:00 — 15:30

Short break

15:30 — 17:30

Chair of the section is **Elena Knopová**

Contemporary Slovak Paratheatrical Contexts

(A Case Study of Erik Sikora and Samuel Szaboó)

Milan Hrbek

Institute of Theatre and Film Research,
Art Research Centre SAS in Bratislava

The Category of Space in Intermedia Theatre

Viktória Oroszová

Faculty of Arts, Comenius University in Bratislava

Authenticity in Inauthentic Environment

Filip Jekkel

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

The Prime Mover

Marek Rozkoš

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

The Ways of Application of Russian Theatre School in the Slovak Context

Ľubomír Mindoš

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

Discussion

17:30 — 18:00

**Conclusion of the conference
(Main discussion)**

Abstracts



The Future as a Reason for the Retrospective in Arts

prof. PhDr. Oliver Bakoš, CSc.

Abstract: In the article the author focuses his mind on the ideas of T. W.

Adorno in relation to the old and the new in arts, which he compares to a situation inspired by German theatre reflected in German idealism (Kant, Schelling, Hegel, Nietzsche). It was retrospective and inspiration from historical and other foreign sources that allowed for the artistic development of German theatre, apart from having its own creative impulses in the times of crisis and urgent problem-solving.

Keywords: retrospective / arts / aesthetics / theatre

Self-irony as a Vision of Western Theatre in the 21st Century

doc. PhDr. Michal Babiak, Mr.

Abstract: The article analyses possible developments of drama and theatre in a situation where postmodern poetics has become weary, and art must be looking for new ways how to sustain its poetic wholeness. This raises a question - is it possible at all, taking into consideration radical pluralisation, to return to an imperative of integrating, unifying poetics? Or — shall such pluralisation keep expanding? If so, is it possible to predict its ultimate impact? Isn't there a threat of getting close to the point of catastrophe, in which the phenomenon of art shall become an ironizing assumption placed in opposition to all the preceding "tragic, serious, auretic etc." conceptions?

Keywords: postmodernism / irony / self-irony / postmodern scepticism / pluralisation

The Loss of Continuity Seen as Death or Other Life of Traditional Puppetry Theatre in Slovakia

doc. Juraj Hamar, CSc.

Abstract: In the first half of the 20th century, traditional puppetry theatre represented a successful theatrical phenomenon linked with former Czechoslovak theatre culture as well as with cultural, social and political life. Its boom is a result of more than a hundred years old continuity, which

began with theatre companies from other nations. The traditional repertoire has gone through the process of folklorisation, which was based on appropriation of the original repertoire, creating new types of characters. Since the beginning of the 20th century, theatre in Slovakia became a bread-and-butter job for many puppeteers and their families, who were doing it professionally. The fifties of the 20th century were marked by normalisation, which had impact on so-called travelling puppeteers. The last representative of this tradition was Anton Anderle (1944—2008). There followed several activities which could be critically reflected as “death” or “other life” of traditional puppetry theatre in Slovakia.

Keywords: traditional puppetry theatre / travelling puppeteers / continuity / tradition / censorship / aesthetics / poetics

What to do With Dramaturg/y in the 21st Century? (From History up to Now)

Mgr. Peter Himič, PhD.

Abstract: Despite the establishment of the Slovak National Theatre, there had been no place for dramaturge as a single position in the field of Slovak professional theatre. The functions of dramaturgy were taken over by directors or theatre managers. The second half of the 20th century was the heyday for institutionalised dramaturges. After 1989, however, there was not put in question only the position of an in-house dramaturge but also his function in contemporary theatre. What is the place of dramaturgical work in the process of performance making today? What is the “charm” of dramaturgy in contemporary theatre? Is dramaturge a necessary evil, and what can s/he offer us in the 21st century? How do dramaturgical functions change, and what is their hierarchy? Does contemporary dramaturgy provoke or initiate original drama productions? Is there — in the times of dramatizations, adaptations, intertextuality, searching (making copies?) for the forms — any chance that dramaturge has his or her autonomous place to operate from? And last but not least, does contemporary director need a dramaturge at all? From history up to now.

Keywords: dramaturgy / functions of contemporary dramaturgy / history of Slovak dramaturgy / original drama / contemporary directing and its relation to dramaturgical work / dramaturgical status

From Romanticism to Rhythmic Spaces, Inspirations for Theatre in the 21st Century

prof. PhDr. Miloš Mistrík, DrSc.

Abstract: Until Adolphe Appia, as one of the most inspiring Swiss visionary, became the founder of modern theatre directing and scenography, he would tread an ideological path from romanticism, going through his sketches, so-called rhythmic spaces and his own theoretical reflections, books as well as extensive staging experience. Up to the 21st century, his work and his vision of rhythmic spaces have belonged among the milestones of the development of dramatic art.

Keywords: theatre directing / rhythmic spaces / scenography / Adolphe Appia / Richard Wagner / Swiss theatre

Idea and Image (Scenography — the Flagship of Slovak Theatre)

doc. Mgr. art. Matúš Olíha, PhD.

Abstract: The article is a reflection on the phenomenon of scenography as a visible component of a theatrical performance in a world full of images. At the same time, it wants to be a reminder of the extraordinary international response of Slovak scenography, and as an example the author states the legendary production of Pavel Kyrmezer’s play *Komedia o Bohatci a Lazarovi* [*Komedia about Rich and Lazarus*] and recalls the contribution of stage designer Štefan Hudák in it. The search for the causes of its success can also be a source of inspiration for Slovak theater at the beginning of the 21st century.

Keywords: scenography / Štefan Hudák / drama / Theatre / image / theatre space

“Real Life and Artworks” — Can Theatre be a Living Art?

doc. PhDr. Elena Knopová, PhD.

Abstract: Modern theatre of the 20th century has been accompanied by effort to restore or reform it. A few theatre personalities have offered

several ground-breaking visions of theatre, which can be inspirational for today's era as well. The article focuses on two of them, which both correlate and see theatre as being closely linked with human: Adolphe Appia came up with a concept of theatre as living art, which reflects human as a whole; and Bertolt Brecht, who believed in engaged theatre being able to change the society. It was Jean Villar who put his vision of theatre in practice by organizing The Festival d'Avignon. It is this festival that poses several challenges for contemporary theatre, that is — to link real life with artworks, to subvert our isolation coming from individualism and closedness, to overcome anxieties together with spectators, e.g. in the form of mutual sharing, travelling theatre or reinterpretation of old stories and myths.

Keywords: living art / engaged theatre / participatory communication / travelling theatre / initiation stories

The Visuality of Nazism, Communism and Velvet Revolution in Štátne divadlo Košice [The State Theatre Košice]

Mgr. art. Jaroslav Daubrava, ArtD.

Abstract: One of the strategies of survival in the 21st century has been to follow an ongoing reminder of large issues and events that took place in the 20th century. Nazism, communism, Velvet revolution — they all have been reflected in the performances of Košice State Theatre Ballet and Drama in the years 2017—2020. The article explores the viscosity of the selected performances by the above-mentioned performance collectives. The most significant feature of their set designs is metal (metallic scenic element) in the sense of “functional scenography”, which was already introduced by Erwin Piscator.

Keywords: *Anna Frank's Diary* / *Milada Horáková* / *The Letter of Václav Havel to Gustáv Husák* / Andrej Šoth / Erwin Piscator / viscosity / scenography / iron / functional scenography

New Perspectives on Digital Theatre

vanr. prof. Vlatko Ilić, PhD

Abstract: Many theorists and practitioners have addressed the impact of new technologies and their development on theatre since the beginning of the last century. Regardless of different standpoints, which were influenced by specific yet constantly changing social circumstances throughout the 20th century, the prevailing understanding of the complex interconnections between emerging technologies and theatre has placed them in opposition to one another. However, after either commercially driven or experimental and thus marginalized attempts to explore the possible hybrid performative artistic forms, due to the current pandemic, the notion of digital theatre have entered the mainstream discourse on theatre. Having that in mind, we will look more closely at the legacy and nature of digital theatre, as well as perspectives of its development.

Keywords: digital theatre / cyberperformance / liveness / media culture / entertainment industry

From Image to Staging (and Back?)

Mgr. Viera Bartková, PhD.

Abstract: In the culture of arts, interdisciplinarity is part of creative communication. The article focuses on the relationship between fine art and theatre. Fine art has traditionally been linked with theatre only in the field of scenography. The development of audio-visual media had impact on the nature of visually and multimedia-oriented culture. What is, however, the relationship between “more traditional” forms of fine art and theatre today? Can it be categorized as one of the staging methods? What is the context that makes the artist choose it? Is there any interest in the method in the Slovak context? The author addresses the above-mentioned issues and other questions concerning the actual relationship between theatre and fine art. She focuses on those methods of staging, in which the work of fine art is perceived as a point of departure for theatrical performance, it participates in shaping its dramaturgical and staging phase, or brings its own fine art methods (means of expression, genres) into the process of performance making.

Keywords: fine art / image / staging / contemporary theatre culture / interdisciplinarity / creative communication

Institutional Theatre in the Challenges of the XXI Century. Management — Economics — Commitment

Dr. hab. Dorota Fox, PhD / Mgr. Aneta Głowacka, PhD

Abstract: The subject of presentation will be theatre as an institution facing the challenges of the 21st century. During the presentation we will present the results of research carried out in institutional theatres in Upper Silesia in Poland, which have prompted us to reflect on the functioning of cultural institutions in the changing reality. We will point out and discuss the challenges that the theatres face today, both in terms of program construction, organization and financial management. We will talk about alternative models of management in relation to the still dominant in Poland model of “authoritarian leader”, including theatre collectives and attempts to democratize cultural institutions. We will recall M.P. Senge’s concept of a “learning organization”, which, according to an American researcher, has the greatest chance of meeting the challenges of “liquid post-modernity”. We will try to consider how these recommendations can be transferred to theatre.

Keywords: contemporary Polish theatre / theatre management / democratisation of institutions / learning organization

Eco-critical Thrills in Contemporary Opera Theatre

Mgr. Michaela Mojžišová, PhD.

Abstract: In comparison to classic drama or other performing arts genres, eco-critical conceptions in opera have been mostly marginal. Yet there are changes happening also in this segment of performing arts. The author thus contemplates the potential of opera theatre to comment on environmental issues. In the selected works by opera directors (Frank Castorf, Peter Konwitschny, La Fura dels Baus, Alvis Hermanis, Daniel Kramer and other), she examines the ways in which they reflect the human-environment relationship. Apart from international references, which currently

resonate in the public sphere in terms of their social and topical relevance, the paper also refers to occasional contributions to ecocritical theatrical discourse in Slovakia.

Keywords: contemporary opera theatre / ecocriticism / environmental issues

Challenges, Issues and Visions of Contemporary Independent Theatre in Slovakia

Mgr. Zuzana Timčíková, PhD.

Abstract: The result of transformation of theatre network in Slovakia resides, among other things, also in division of theatres into two types — state-subsidised theatres (founded by the state) and independent theatres (grassroots). Different principles of their operation (financing, legislation, internal mechanisms, management) have produced specific working conditions for authors in independent theatres, which in many cases leads to the development of distinctive staging methods and original poetics. Somehow the statement that independent theatres represent places of theatrical innovations and experiment has been generally accepted. It is said that these places are able to respond to current social moods and events in a more flexible and reactive way. The author of the article reflects on the selected examples of independent theatres and the challenges they are facing in the current context. She draws from research she has conducted as part of her dissertation. One of the main hypotheses is that a group of non-artistic and pragmatic factors (external conditions given by cultural policy and organisational management) have impact on the artistic process, and thus change the perspectives of artistic production.

Keywords: independent theatre / cultural policy / Slovak Arts Council / poetics / artistic production

Theatre as a Tool for Youth Education in the 21st Century

Dott. Michal Denci, PhD.

Abstract: In Europe today, we are witnessing severe growth in youth crime. Yet youth are those people who shall soon begin to actively shape our world. Theatre, which plays a major role in the formation of Western civilisation, represents space for self-reflection of a young person in the process of physical, mental and civic development. In order for theatre to serve its purpose, it is necessary to bring it back to the pedestal as one of the fundamental elements of our society. In this way, there is a need to emphasize the importance of theatre in society to young people. Youth theatre cannot be considered as a leisure activity only. Youth theatre must be elevated to the level of space for initiation of young people. Youth theatre should be accessible in the form of public service. Perhaps that is the only way to avoid complete marginalisation of theatre in contemporary society.

Keywords: youth theatre / play / violence / theatre production / education

The Short Story of Two Plays (Nikolaj Erdman: *Mandát* [The Mandate], dir. Juraj Nvota, October 1988 and *Samovrah* [The Suicide], dir. Vladimír Strnisko, March 1989)

PhDr. Dagmar Podmaková, CSc.

Abstract: In each period, there were present some interesting impulses for theatrical adaptations. When thinking about the history of theatre, we may ask ourselves how our descendants shall evaluate contemporary theatre. Will they come to a conclusion that theatre of today has the power to start changes in society and offer the spectator aesthetic experience at the same time? How do we confront our past? What can we learn from metaphorical works on moral decay of the society, which were written in such a manner that the regime outlawed their performance in theatre? Do or did those works have the ability to stir the public discussion? Let's try to give answers to these questions based on a short story of two performances at the close of the regime in Czechoslovakia.

Keywords: Nikolaj Erdman, *Mandát* [The Mandate] / *Samovrah* [The Suicide] / Juraj Nvota / Vladimír Strnisko / world destruction

The Theme of the Virus in Drama

prof. Vesna Krčmar, PhD

Abstract: At the time when the disturbing news about the appearance of the coronavirus spread to the planet, we were celebrating the centenary of Eugène Brieux's play *Les Avariés* [Damaged Goods / Damaged Lives] on the stage of the National Theatre in Belgrade. The drama *Les Avariés* deals with the devastating consequences of Syphilis, so it was a suitable repertoire unit after the wars. It was performed on the stage in Belgrade on May 17, 1920, based on the recommendations of the Society of Physicians and the Ministry of Public Health, each performance was preceded by a lecture by a physician. It is interesting that the play was performed in the Kingdom of Serbs, Croats and Slovenes — Yugoslavia, between the two world wars, in several professional state theatres. Performance continued its life even after the Second World War, but it also moved into the twenty-first century, when in an adapted version it talks about the problem of HIV. Brieux's dramatic thematic horizons have two directions: the first, at the end of the nineteenth century in 1881, with Henrik Ibsen's drama *The Ghosts*, which deals with the consequences of inherited sexually transmitted diseases in a marriage concluded for social reasons, and at the end of the twentieth century with Siniša Kovačević's family drama *Virus* (1997), where the focus is on the young, popular rock singer, who is HIV positive. All this illustrates the thesis that the theatre has a social impact and is always in harmony with the environment.

Keywords: Drama / theme / Siniša Kovačević's *Virus* / Eugène Brieux's *Les Avariés* / social impact of theatre

Theatre Between Vulgarity and Art (About the Performances of *Antigone* 1918. and the *Travnička hronika* [Bosnian Chronicle] in the 160. Season in Serbian National Theatre)

Ivana Ignjatov Popović, PhD, Profesor of Applied Studies

Abstract: This temporary situation that we live in — Coronavirus pandemic — is extremely unusual situation, but maybe it'll bring something new and fresh for Serbian theatre. In the last decade it seems that there is no creative energy in directors and playwrights that are engaged in theatres

state-funded. As an illustration of the previous statement in this paper, we will deal with two plays *Antigone 1918*. (playwright is young Maja Todorović, and the director is also young Milan Nešković) and *Bosnian Chronicle* (direction, adaptation and playwright Nikita Milivojević — well known director in Europe and America). Both plays have the roots in well-known *Antigone* by Sophocles, and *Bosnian Chronicle* by Ivo Andrić (won Nobel Prize in Literature in 1961.), but after the performances — the spectator leaves the hall without catharsis. Both performances emphasize the association with current events in Serbia and the Balkans, with more or less striking vulgarizations (noticeable in *Antigone 1918*). It is noticeable that in both, the motif of the earth is used as something from which we grow and to which we return. It is also noticeable that the theatre in Serbia, especially when it comes to younger playwrights and directors, sticks to the motto to show the world in Artaud's (Antonin Artaud) key — to transfer the street and vulgarity to the stage and thus shock the average theatregoer. However, one should always keep in mind the attitude of Vladimir Mayakovsky that: Art is not a mirror that reflects the world, but a hammer with which we shape it."

Keywords: Theatre / vulgarity / art / cruelty / punch line / the right measure

Jakub Rybárik — the Actor of Modern Expression

doc. Karol Mišovic, PhD.

Abstract: Jakub Rybárik belongs among the generation of actors who started their career in the first years of the new millennium. For thirteen years, he has been working in The Andrej Bagar Theatre in Nitra as well as appearing in other theatres in Bratislava (SND, Arteatro, LSS). During this time he has proved himself as one of the most distinctive figures among young acting generation being slowly established. The article does not aim at presenting Rybárik's career in its artistic complexity. Quite the contrary, based on the five selected acting roles, the article illuminates his acting personality, his interpretation abilities and genre flexibility in particular. In the form of brief reviews of his key acting roles, the article presents Rybárik as one of the important personalities in contemporary Slovak theatre, actively responding to modern theatrical currents.

Keywords: Jakub Rybárik / acting / directing / theatre schooling / The Andrej Bagar Theatre in Nitra

On the Body Language (from a Distance)

Mgr. art. Soňa Kočanová, ArtD.

Abstract: When the 17th International Conference on Theatrology in Banská Bystrica was announced, no one would have thought that we would be facing the situation concerning a global pandemic due to Covid-19. The article therefore reflects part of Acting and Movement class IV at the Academy of Arts in Banská Bystrica in the form of distance learning. Since full-time study and collective work were not available, we were looking for new ways, possibilities and assignments based on the scheduled topics for the given semester. We focused more on individual work but also on observation and analysis of people from our vicinity. We would observe how they react and act naturally in various situations, and how different changes in their physical expression can be traced. In this way, the act of observation shall serve as a point of departure and source of inspiration for the actor's work.

Keywords: acting and movement classes / body language / activation / conscious process

Metaphors We Dramaturge By

MgA. Šimon Peták

Abstract: In this paper I deal with different ways of conceptualizing dramaturgical work (or 'dramaturging') in the process of creation. The first step searches for an overall perspective. The approach I propose enables to capture the nature of dramaturging without favouring certain types of creation on the basis of the 'materia' (word, movement, dram. conflict, image...) through which creators seek to attract the viewer's attention. The second step suggests a new way of conceptualizing dramaturgical activities in the context of a specific creative cooperation. Here I draw from cognitive linguistics. In the conclusion, several attempts are outlined how — using conceptual metaphors — to think inspirationally, yet seriously and with the aim to deepen our insight into the role of dramaturg(y) in the act of creation. The paper synthesizes studied literature, results of field research among students, graduates and pedagogues of dramaturgy in Hessen (Germany) and my own experience as a dramaturg and author.

Keywords: production dramaturgy / dramaturging / dramaturg / dramaturgical work / conceptual metaphor / cognitive linguistics / field research / creative process / Metaphors We Live By

A Dilemma Called Anthropocentrism: Non-human Existence on Contemporary “Stages”

Mgr. et Mgr. art. Miloslav Juráni

Abstract: One of the most discussed deficiency today, which only deepens ecological crises, is excessive engagement of human in human matters. Environmental ethics has been dealing with this issue since the second half of the 20th century within Environmental Studies. The dilemma called anthropocentrism penetrates the discourse on environmental or ecological theatre and performance mainly due to the fact that Anthropocene is here with all its morbid symptoms and side effects of (environmental) crises. In the history, living artistic media have been understood as human-oriented or society-oriented, including exploration of human relationships, events and histories. In the article, the author reflects the fact of contemporary production in the field of theatre and performance, which is oriented outside the realm of the individual, society or history, and explores other forms of being, including plants and matter. This trend is documented by works confronting anthropocentrism or using those methods, which cumulate non-anthropological and post-anthropological knowledge. In theatre studies discourse, we can identify this knowledge among works, which Hans-Thies Lehmann calls postdramatic theatre. From philosophical perspective, however, these works are more related to fundamental ideas of posthumanism as defined by, for example, Francesco Ferrando and Rosi Braidotti. The article presents a case study analysing the play *Estado Vegetal* [Vegetative phase] by Chilean dramatist Manuela Infante, who has been dealing with the dilemma concerned in the long-term.

Keywords: environmental ethics / anthropocentrism / post-anthropocentrism / postdramatic theatre / *Estado Vegetal* / Manuela Infante

Re_form of Change

MgA. Martin Hodoň

Abstract: The article reflects the crisis of contemporary performing arts in a broader European context. Based on the examples of work by Christoph Schlingensief, Joseph Beuys and Milo Rau, it explores the potential of actionism as one of the possible escape strategies from institutional decay: e.g. artistic gesture performed in the field of social and political discourse, which transgresses the frameworks of aesthetic snobbism, semantic allusion, interpretation race and a decade of authoritarian directing; re-structuralisation of institutionalised theatre through fundamental ideological assumptions by M. Rau, actionism of Ch. Schlingensief, who applied performative elements in media installation; or the Beuys's largest social sculpture of 7000 oaks.

Keywords: concept / transgression / society / change / ontology / analogy / allusion / Schlingensief / Beuys / Rau / documenta / manifest / engaged art

Heritage of the In-Yer-Face Theatre for the 21st Century

Mgr. Sofia Skokanová

Abstract: In the '90s British theatres started to stage plays of young British playwrights dealing with controversial topics such as drugs, sex and violence using drastic means of expression. The phenomenon is known as In-Yer-Face theatre. The significance of the movement for the 21st century is often questioned but it is evident it influenced the theatre as well as film production, one of the evidences being the work of famous and still active playwright Martin McDonagh. When analysing his works it is possible to find some of the characteristic features of the In-Yer-Face drama such as violent scenes and vulgarisms. After analysis and interpretation of McDonagh's plays and films our aim is to prove the In-Yer-Face drama is still present in European theatre context. Another issue the paper deals with is to what extent theatre should reflect the current state of society using violence and vulgarisms and whether it can shock the audience and encourage it to critical reflection even nowadays.

Keywords: In-Yer-Face Theatre / Martin McDonagh / vulgarisms / violence

Theatre as an Actor of Cultural Diplomacy

Mgr. art. Denis Farkaš

Abstract: In contemporary social and political environment, the status of theatre has been changing considerably. Its new challenges are determined not only by demands of current cultural and political frameworks but also by the commitment to communicate with wider, multicultural audiences. Slovak theatre makers are open to the world as they have never been before, they perform on stages abroad, participate in international festivals, representing Slovakia and its culture. From this point of view, there is an issue of the potential of dramatic art to be analysed in terms of being an actor of cultural diplomacy.

Keywords: cultural diplomacy / scenic art / theatre / Slovak Institute

Contemporary Slovak Paratheatrical Contexts (A Case Study of Erik Sikora and Samuel Szaboó)

Mgr. Milan Hrbek

Abstract: The article reflects the so-called paratheatrical context of work of two authors, who come from different artistic background rather than theatrical, yet their work started to transform itself and acquire theatrical features due to the need to transgress their own artistic limits of expression. It outlines the phenomenon of communication between arts not from the position of theatre maker looking for inspiration in music or fine art, quite the contrary. Erik Sikora aka Džumelec is a fine artist, performer, youtuber and singer, an Oskár Čepan Award holder. By mixing artistic genres and types, he ended up with so-called performance lectures, which are characterised by theatrical features. Samuel Szaboó, known as Samčo, the Brother of Earthworms, is originally a folk and experimental musician, whose artistic repertoire of expression involves almost all the artistic types and genres. Apart from his own production, which is partly characterised by theatrical features, he has performed as an actor in several independent theatres. The article aims at reflecting the context that is not theatrical at first place and does not come out of theatrical background. Yet this approach can be inspirational for theatre community as it naturally comes from „the grassroots level“ finding its own

authentic journey untouched by conventions, often sharing an inevitable view from above.

Keywords: paratheatrical context / Džumelec / Samčo / Brat Dážďoviek / performer / experimental music

The Category of Space in Intermedia Theatre

Mgr. Viktória Oroszová

Abstract: The article analyses the category of space in theatre. The author explores modifications and new forms, through which video projection in performances can be used from the perspective of spatiality. Attention is paid to theatre making experiments with moving images in the past and the present. Is it possible to speak of innovative methods these days? In the article, the author confronts theories of theatre related to space with theoretical assumptions from the theory of film and new media.

Keywords: space / new media / theatre / film / video projection / postmodernism / contemporary theatology / intermediality

Authenticity in Inauthentic Environment

Mgr. et Mgr. art. Filip Jekkel

Abstract: The article reflects on the concept of authenticity as the most often mentioned criterion of evaluation of an actor's performance, its importance and relevance for contemporary theatre. It explores the possibilities how to achieve it by nature in inauthentic environment — stage reality. The content of the article draws from findings and knowledge by Sanford Meisner and his attempt to define acting as well as from following methods of actor's work introduced by David Mamet and William H. Macy in their "Practical Aesthetics". Originally influential only in American theatre context, their thoughts are gradually pervading acting classes also in Europe as they are taught in Poland, Austria, Germany, France, Great Britain and elsewhere. Therefore, we may ask — is authenticity fundamental to modern acting of the 21st century? Is it a result of popular alternative theatrical endeavours, which were lacking in the context of classic drama? What are the obstacles to its application? The author also draws attention

to the use of the latest knowledge from other scientific disciplines, which can eventually contribute to the cultivation of authentic actor's expression (e.g. term "flow", which was defined by psychologist of Hungarian origin Mihaly Csikszentmihalyi).

Keywords: authenticity / authentic actor's expression / inauthentic environment / acting methods / interdisciplinarity of acting

The Prime Mover

Mgr. art. Marek Rozkoš:

Abstract: The title of the article is borrowed from Aristotle's term "the unmoved mover" or "prime mover", which best serves our purpose. There is a move, or a category of movement, at the inception of any actor's expression. It is the outer expression (form), whereas the inner cause (content) of actor's expression has rational and emotional basis. Research as well as pedagogical practice prove that "the first mover", or the coordinating agent, concerns the category of movement. It is this category that speech, vocal as well as physical expression of the actor's role depend on. The current problem in teaching acting is that students see all single practical subjects as being separate. The aim of the article is to analyse causes and effects of such understanding and look for innovative methods to teaching of practical subjects — primarily speech and vocal technique, in which movement and speech are merged into a complex actor's expression.

Keywords: speech, movement, coordination, student, actor's role

The Ways of Application of Russian Theatre School in the Slovak Context

Mgr. art. Ľubomír Mindoš

Abstract: The Institute of Karpenko-Kary in Kyiev is one of those places which defines the Stanislavski method, and which the author of the article has personal experience with. He further applies this knowledge in pedagogical context of the Academy of Arts in Banská Bystrica. Teaching acting at the university in Kyiev is based on a certain model and program, which can be transferred to pedagogical practice. The historical context

of the school, its tradition and typical methods are reflected in the author's pedagogical style, approaching it through the perspective of a student and a teacher.

Keywords: pedagogue, The Institute of Karpenko-Kary, actor, model

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