

# FESTNÍK

## ISTROPOLITANA PROJEKT

12. 6. 2016



As spectators during the first festival day, we had to deal with missing subtitles. Since we are Slovaks, we were still able to understand our Croatian colleagues. However, in the auditorium during the Israeli performance we felt, let's say, hopeless. That might be the reason why students from Indonesia did not rely on technology and instead, they operatively learnt basics of Slovak language through which they spoke to us on the stage. Our colleagues from Asia spiced yesterday's main programme. Indonesians showed a rich cocktail of colours accompanied with charming music and students from Hong Kong joined the crowd of Shakespeare's congratulators to his anniversary. Our Czech brothers from DAMU brought burning theme of ethics to our festival. Maybe you are sitting right now face to face to our discussion duo and you are holding this fresh, perhaps still warm, edition of the journal in your hands. Be careful and do not burn your fingers.

P. S. As editors of the journal, we spend most of the time at the computer while evening parties are passing by us. Visit us and share juicy stories from long festival nights with us.

Ján Balaj

## Organizátori:



### Festival je členom:



### Reklamní partneri:



### Automobilový partner:

Volkswagen Slovakia



## Festival podporili:



## Partneri:



## Mediálni partneri:



# Repete

We have started the second day of the festival with late breakfast and a friendly discussion about the performances that we have seen on Friday. The members of the production teams from Croatia, Israel and Russia have joined our debating group. Together we opened the discussions and we will continue to do so in this very friendly atmosphere.

We started with an open dialogue with the representatives from the University of Zagreb. Director of the Animal Farm Rene Medvešek introduced the main aspects of preparing of this project. The most important was the fact that the performance was created as an acting exercise and not a regular theatre piece. The basis of their pedagogical approach towards actors is not to fall under the ordinary imitation of reality but to create authentic and suggestive stories. That was reflected mainly in alternation of the epical and dialogical parts.

The debate heated up while talking about the performance of Phaidra's love. The initial questions rose from the problem with the subtitles. For this reason we talked mainly about the changes in the text. The most significant contribution from the Israeli authors was in Afrodita's texts and the prologue where

they have introduced their characters. A big interpretational shift was made while creating the character of Hippolytus who changed from Kane's lazy and fat prince into a sports enthusiast, craving for love. The main aim of the young director Dorel Zilberman was to find the parallel between the original myth, Kane's text and today's world. He searched for a current prototype of aristocratic family and gods. He reflected mass-media which nowadays shape opinions and the society in general.

We ended the discussion morning with a debate with the students from Saint Petersburg. It is important to emphasize the fact that the performance was created by 16 students of theatre directing who took the role of actors on stage. Their aim was to try the acting work in practise in order to use this kind of experience in their later work.

The first discussion is over, the second in front of us. We, Julia and Diana, are waiting for you. See you with coffee and a cake!

D&J

	Twelfth night	Class room	The ritual slaughter of Gorge Mastromas
Diana Pavlačková	☺ ☺ ☺	☺	☺ ☺ ☺ ☺
Júlia Pecková	☺ ☺	☺ ☺	☺ ☺ ☺
Alžbeta Rusnáková	☺ ☺ ☺	☺	☺ ☺ ☺ ☺
Dominika Uhlárová	☺ ☺ ☺ ☺ ☺	☺	☺ ☺ ☺ ☺ ☺

## Our Team

**Editor in chief:** Ján Balaj, **Editors:** Martina Beňová, Barbora Forkovičová, Marek Godovič, Diana Pavlačková, Júlia Pecková, Alžbeta Rusnáková, Lucia Šmatláková, Dominika Uhlárová, Elena Zúborová, **Manager:** Katarína Thalerová, **Translations:** Ján Jaroš, Lucia Malicová, **Photographers:** Inés Andučičová, Eva Miškovičová

### **Do you think that a person should be able to achieve everything in life?**

I think one should be able to achieve what one wants. And that should be enough for him/her.  
(Vanda Alberty, absolvent of VŠMU)

I think that a person should achieve everything, that doesn't restrain anybody else.  
(Barbora Šoganová, student of VŠMU)

No. Because the meaning of our life is to learn and constantly evolve ourselves.  
(Nikoletta Tužinská, student of VŠMU)

I think that everybody should find love and everything else develops from that.  
(Alexander Vais, student VŠMU)

### **Where do you think you, as a set designer, would end up if there were no spectators in the theatre?**

I think I would probably do something connected with art. I would study jewellery design or I would do my own projects at home in some workroom.  
(Magdaléna Vrábová, student of VŠMU)

I would definitely continue with art - sewing or statuary.  
(Dominika Kozáková, student of VŠMU)

I would study Croatian language.  
(Inés Andučičová, student of VŠMU)

I would live in the forest.  
(Bet Kutliaková, student of VŠMU)

I would paint some pictures.  
(Dáša Veselovská, student of VŠMU)

### **Clownery with a bloating belly**

Because our guests from Indonesia showed interest to learn few Slovak words, we would like to support their effort and offer them several synonyms of the short and beloved word, or a verb, they used.

The variations are: break wind, pass gas, cut one, cut the cheese, let her rip, rip one a.o.

In case you are not attracted by this offer, it does not amuse you, but it irritates you, you find it embarrassing and on a low level, then you may understand my feelings after repeating of the interrogative question three-hundred-fiftieth times, which is really not needed to be named any longer. Deal? Yoooooohooo!

**Synonymus**



Festival parade / foto Eva Miškovičová



**Twelfth night / Hong Kong / foto Eva Miškovičová**



**FabrikArt / foto Inés Andučičová**



**Animal Farm / Croatia / foto Inés Andučičová**

# A colourful Shakespeare's evening

**William Shakespeare:  
Twelfth night  
The Hong Kong Academy of  
Performing Arts, School of Drama,  
Wan Chai, Hong Kong**

**Students of The Hong Kong Academy for Performing Arts, School of Drama came to the festival from the far Hong Kong. With their adaptation of Twelfth Night by William Shakespeare they joined celebration of Shakespeare's anniversary. Authors of production struggled to find a parallel between Shakespeare and a history of the Chinese nation from the same period. They wanted to bring a text closer to a Chinese audience by connecting history and drama, which might be the only problem of this production.**

A plot was played on a nearly empty stage and the most considerable part was a word, which was unfortunately absolutely obscure for the festival audience. In synopsis, which was given to the audience before the production, there were only a few words concerning the plot. A story was then very hardly recognizable, the Shakespeare's one and also the story written by Rupert Chan, the author of an adaptation.

Students brought joy on the stage. Their production was full of a positive point of view, joy and colours, even in moments when characters draw swords. Authors used situation humour, for example being unable to put a sword into a case or spreading feathers on the head of an actor. The most dominant on the stage were costumes, which were lavish. There was

a colourful whirlwind of costumes with background of scene created with a few moving screens and one sofa. Traditional Chinese culture was visible in stage setting, for example hair made into topknots or into a monumental hairstyle. It was visible also in using of traditional Chinese clothing. In the beginning of the story there were twins dressed in the same blue dresses, which were a symbol of their connection. The most special was a man's costume made from many animal furs, a whole fox fur and a grandiose cap. On the top of a cap, there was at first an eagle, and then there was only red and white feather which could be moved by an actor.

In Shakespeare's text, musicality is very important, so the authors also used it. The atmosphere of a romance they made by a gentle music and small songs. On the stage, there was a complete music band accompanying the whole production. The instruments were changed with the situation on the stage, so they made a bigger difference between scenes.

We saw an extraordinary production of the students from Hong Kong on the stage of Theatre Lab. They showed us a way how to make a theatre outside the Europe. For the more precise understanding of a production it is needed to learn more about history of the period of the Chinese nation and traditional Chinese theatre. The whole production of Twelfth Night was a really pleasing introduction into the second day of the festival. I hope there will be more introductions like this.

**Alžbet. Rusnáková**

# Witty colourful mess

**Andi Wahyudin Unru: Class room**  
Jakarta Institute of Arts, Jakarta

**I can't even tell, what was the most bizarre about this performance. The fact that most of a small number of lines of Indonesian actors was in Slovak? The fact that their costumes together with colourful lights created juicy visual stimulus (as multi-coloured as a flock of parrots) that hypnotised our senses? Or the fact that after creative and humorous beginning, which (at least) in me has awoken great interest, the performance changed into a cluster of strange scenes reminding of endless children's games on the streets?**

I can tell for sure though, that the production *Class room* is remarkable thanks to acting performances. Actors' white faces with highlighted lips and eyes foretell that students tend to be good at pantomime acting – and they really are. As I have mentioned before, there are only a few lines, so classmates in fictitious classroom express mainly by movement. Simple wooden scene is a brilliant base for these actions. At first it is used as interior of a classroom with elevated school desk and later, standing on its side, it creates little windows where classmates can hide. They climb through it smartly, they creep, and suddenly peek out creating a varied mosaic of stage images.

But what is it that our Indonesian friends are trying to tell us? Short text, which could be heard in the beginning of the performance from the stereo, was talking about students

diving into their history, their childhood and then getting lost in time. Many of the scenes correspond to that: starting with the opening one, which depicts a normal school day. Two pupils are sitting behind a desk and without any emotion they are looking in front of them. Slowly, the pack of foolish boys emerges from behind of the wooden base. As if the two typical school groups appeared: two swots and five idlers. Their different worlds are connected when a fly enters the room and causes quite a tumult. The looser part of the class watches it with joy, but when it lands on the desk of serious duo, one of them cannot stand it anymore and shoots it in amok. He regrets it right away, but his colleague does not give him a second for sorrow and not only he spits on this fly corpse, he also stomps it to the ground. After this he climbs to the elevated desk and does a static pose. Thanks to the strong white light focused on his face, he looks like a majestic statue on a pedestal. A school scene has grown to a metaphor of greater social extent. Do students dive into the past in order to reconcile with the history of their own country? Further scenes cannot be read so easily and because of that their meaning remains a little bit foggy for us. Despite, the production is impressing especially because of its powerful visuality and well-coordinated acting performances. If the last, uselessly extended part, which was sometimes annoyingly repetitive, had not been there, *Class room* could have become an unusual phenomenon in the context of this festival's dramaturgy.

**Barbora Forkovičová**



foto Eva Miškovičová

# Dead may kill too

**Dennis Kelly: The Ritual slaughter of Gorge Mastromas**  
**Academy of Performing Arts in Prague, Theatre Faculty, Prague**

**The story that deals with seemingly cliché themes such as relationships at school, looking for a life-long love, effort to reach success in the career are interpreted by students of Academy of Performing Arts in Prague in an unconventional way.**

The moral limping of the main character of Gorge Mastromas is stronger with the very each step. This issue is also symbolised by the set design, which consists of tribune where people comment and observe his problems. We can monitor his change from an innocent and ordinary boy to a liar, a manipulator and a person who is also able to kill his own brother. There is always a woman behind everything. Or is it desire for power and success? You can choose anything.

The minimalistic set design, where only mentioned tribune dominates, gives opportunity for extraordinary acting performance. Illusions about love, cruel truths about the fact that some of us are more equal than others or a delicate issue of sexual and emotional abuse are interpreted ironically or by hyperbolisation. But always with adequate amount of humour. Director Adam Svozil built the performance mainly on epic principle, which dominates in introduction where the group of narrators informs the audience about

Mastromas' past and events from his childhood. The story acquires a shape of dramatic dialogue in the phase where Mastromas Faust-likely signs himself for corporate sect.

Actors act as somebody who has complete distance from his character and humorously comments on his behaviour. Or they rapidly change their emotions and use contrast of performance.

Gorge Mastromas decides, after reaching a peak of his career, to get the love of his colleague who rejects him constantly. The obsession with idea of owning something he cannot have culminates with series of lies. Mastromas publishes a book about sexual abusing by his father to induce compassion for a woman who was also a victim of rape. He kills his brother who discovers this fraud, but it does not stop his wife from finding out the truth and from leaving him forever. In the end, he is alone, old and rich. Bitter old man with an empty character. The final rituals laughter of Mastromas did not actually take place, because as one of the characters said, Gorge has already gone through a mental death. Even though the play discusses the life of an individual, it is filled with many universal problems of entire society, such as denial of moral values, satisfaction of one's needs at the expense of destruction of others' lives, desire to own or to rule. All in all, there is a little bit of Gorge Mastromas in every one of us.

**Elena Zúborová**



**foto Eva Miškovičová**