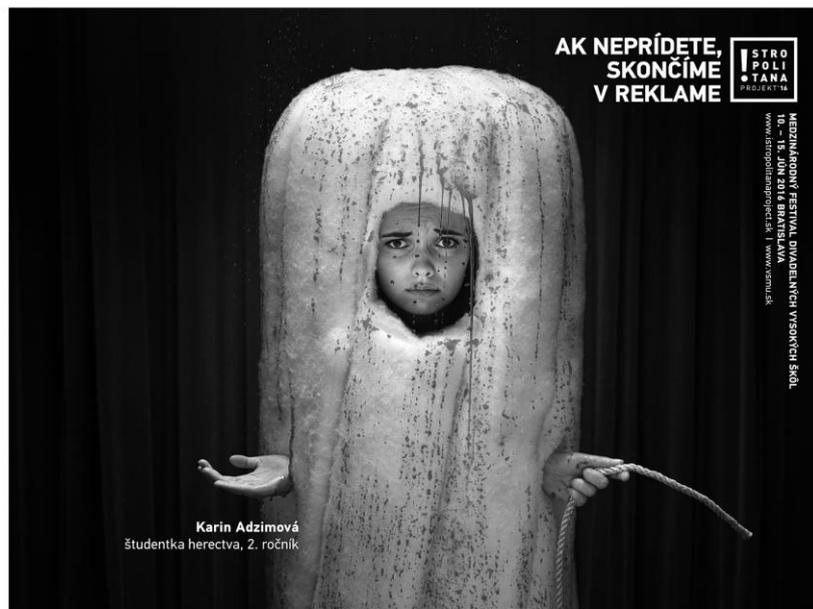


FESTNÍK

ISTROPOLITANA PROJEKT

13. 6. 2016



And there was evening, another pernocketed night, and there was morning, the fourth day.

This day, when Istropolitana tipped into its second half, is also the day of right decisions. As if it was not enough that until now we had to decide whether we wish to be sitting in the theatre or we would like to enjoy the day at the off programme on the open air scene of the festival. Traces of Shakespearian line grew up into a two-day international conference Shakespeare in Between. Theatrologists and representatives of other sciences will be concerned with Shakespeare in between cultures, languages and professions.

We believe that you will find a little bit of time in your tough schedule, programme of the conference consists only of one hour thematic blocks.

Day by day, rising feelings of tiredness devour our mind more and more; however, even despite that, we stay open towards new theatrical and interpretational challenges. We drink down chocolate with coffee and we are happy for every spare minute for sleep. What keeps us alive is a look at you being busy by reading this journal. Stay with us because we are here for you.

Ján Balaj

Organizátori:



Festival je členom:



Reklamní partneri:



Automobilový partner:

Volkswagen Slovakia



Festival podporili:



Partneri:



Mediálni partneri:



Don't you get it? You will...

At the Sunday's discussion we focused on the cultural overlaps that we could watch during the second day. The Asian productions, full of playfulness, movement and colour were replaced by a visually strong and minimalist story from Prague with a strong personal statement.

The first discussion with authors from Hong Kong brought the topic of cultural overlaps of traditional theatrical elements into the stage statement. University representatives presented the creative making process of Shakespeare's Twelfth Night production. They showed us their specific approach to the production in Chinese facts. Many elements came from the traditional Chinese opera: gestures emphasis, movement and music. Those brought symbolic meanings connected with the character's social class.

The representatives of Indonesia jumped into the discussion with the same energy they had the day before when performing the production. They clarified their directing aims and a cultural base which strongly influenced the author's statement. They completed an interpretation of many situations which were hard for us to understand by the concrete situations from the Indonesian society. In their pro-

duction, they reflected the present Indonesian social relations. They focused on the dysfunctional school system and gave their attention to the influence of the mass media. What could seem as flat humour to us brought in allusions on the defects of their society. We must appreciate their effort to present their own ideas, and for us, the Europeans, explaining their aims and cultural appeal.

We led the discussion about the Czech production with the dramaturge Kristýna Kosová. The main topic of the debate was mainly the attitude to the narrative principle of Kelly's play. The team of authors wanted to avoid a melodramatic character of the story through the ironic look from the distance. By using a minimalist scenography they focused and created a space for actor's action.

In the third debate we will meet colleagues from Bulgaria, the USA and Poland. Those of you, who already have had discussions, don't hesitate and join us again. About what else is this international festival if not about sharing of ideas? So, see you soon over coffee and cake!

D&J

Festival parade / foto Eva Miškovičová



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

What is the typical Chekhovian atmosphere?

Contrast between the desire for work and boredom.

(Matyáš Řezníček, student of DAMU)

For me it is something gloomy. People don't know what to do with their lives. They are not able to decide what aims they have in life.

(Lucia Finková, student of VŠMU)

Unaccomplished desires, unfulfilled love, emptiness.

(Tomáš, student of VŠMU)

Where do you think directors would end up, if there were no spectators in the theatre?

Anywhere else. At home on the sofa or in any other profession, which they would enjoy.

(Juraj Bako, student jury)

In other field of art. Since they have insistent desire for fulfilling themselves, they would definitely find something else.

(Jiří Liška, student jury)

They would sit in a pub, would swear at the audience and drink beer.

(Tomáš Procházka, graduate of VŠMU)

	Cherry sisters	Speaking of	I'm the VIP
Diana Pavlačková	☺ ☺	☺	–
Júlia Pecková	☺ ☺	☺ ☺	☺ ☺ ☺
Lucia Šmatláková	☺ ☺	–	☺ ☺ ☺
Elena Zúborová	☺ ☺ ☺	☺	☺ ☺



VŠMU EU STAGE – Presentation of foreign participants (Spain) / foto Barbora Knebllová

Listening is something we can also see

Interview with Matthieu Bellon

What is the topic of your workshop?

The workshop is about understanding of how listening can also be an action. How we can transform listening – something that is passive – into something active. You could say it is active listening. It is based on physical theatre techniques that have been developing since Grotowski.

Is this technique something that you use in your own company – Bred In The Bone?

Yes, it is definitely the attempt that my company is making. Linking the physical theatre that you can see in Eastern Europe, which is often very strong and very embodied, with the text work that the British specifically have. British actors are very good at speaking the text with an intent that is often hidden and not fully embodied. We are trying to bridge the gap between those two separate traditions of theatre.

What would you say is the most important feature of this technique?

I think it is important to learn to listen to what is really there – on stage. I mean things that we can not quite hear or that we do not usually hear. It is also about working with silence, ironically. When your thoughts are not making any noise anymore, you can begin to work from a place of silence and find music or sound that is really there. The music and

sound I am talking about is really a movement in the space and possibly also voice, not as a sound but almost as a physical act. It sounds very abstract, but the main thing the actors will learn is this specific focus.

Is the listening part also somehow connected with music?

We use music because it is the first way of connecting to our listening. But in fact, what you listen to is the whole space. You listen to your partners in movement. Listening is something you can also see. I suppose, we work with musicality rather than with music. What I was talking about is often about listening to the sound that people do not make, but that is still there.

Is this rehearsing process visible in the performances in any way?

I think yes. Our work is not about developing an aesthetic form. It is about developing a certain way for the actor to be on stage. What makes the productions specific is really the way that the actors are with each other and the freedom that it gives them as performers. I think it is recognizable. The actor who works with us becomes quite a specific one. Hopefully, he or she will be the actor who is very free to engage in many different techniques or aesthetics, but with the same core presence on stage.

Barbora Forkovičová



Cherry sisters / Bulgaria / foto Eva Miškovičová

Kill the fly, save the orchard

Michael Green: Cherry sisters
New Bulgarian University,
Department theatre,
Sofia

Anton Pavlovich Chekhov. Each theatre creator knows this Russian classical writer. Students from Theatre faculty of New Bulgarian University in Sofia connect many plays into one in their production of the Michael Green's text Cherry Sisters.

The title of the production shows two most visible lines of Three Sisters and The Cherry Orchard. Sisters in the orchard or the orchard in the sisters? This question was played by actors on the stage with three benches and the empty space behind them. This space was for moving of characters. Above the heads of audience, there were pieces of mesh decorated by cherry flowers. The composition of the mesh and flowers represented an endless felling of the orchard that was taking place during the whole performance – directly in lines of the sisters or indirectly – in a background sound. The leitmotiv of the entire performance was a sentence “typical Chekhovian atmosphere.” This was the final sentence which ended the tea session of the sisters at the bench under the cherry flowers as well as long thinking or wooing. Words which incidentally resounded at the end of the situation functioned as simple statements.

Directors V. Viharova and A. Ivanova decided to reflect the typical Chekhovian atmosphere on the stage. There were ten tea cups, one for each actor or actress. The Russian ritual of tea drinking that appeared more times was not showed as pious. Instead, the directors' duo staged the ritual in its lightness and pragmatism without exaggerated deference to it. During the tea ceremony, sisters were talking about their problems, about their desire to go to Moscow, and also about an effort

to sell their estate.

A desire of sisters to leave to Moscow was the biggest source of humour. Not definite and violent, but only a kind of humour in the background of the story. Although a railway was about to be built on the sister's estate, rails were not supposed to be heading to Moscow but to Vladivostok. Railway to Moscow would be probably built in about fifty years. They sacrificed their orchard for a railway that would not go to the city of their dreams. On the stage, we could see characters of the three sisters and their brother Andrej with his wife Natasha. It was the monologue of Natasha about her (pretended) fear of her son, and her effort to get the best room in the house for him was one of the few pieces from Chekhov's plays. In other parts, there were only a few themes and lines from texts.

Outstanding costumes from E. Ivanova were untypical for the traditional Chekhovian productions. Each of the actresses was wearing only one piece of cloth which was folded into different dresses. Thus, the costumes were grandiose dresses resembling antique times. Men were dressed in classical riding clothes - high boots, slim trousers and a coat. Stylization of movements or classical Russian songs and dances created a really typical Chekhovian atmosphere.

Despite the disturbing child's train, which was moving on the stage like a symbol of the railway, was the production of the Cherry Sisters really interesting and unique adaptation of plays from the well-known dramatist.

Alžbet. Rusnáková

Theme: a word

Austin Wright: Speaking of University of Arizona, Tucson

We all carry our inner stories which we just suppress in ourselves and don't show to the outer world. In the morning, we put a smile on our face and walk among other happy faces. The production team from Arizona pulled out these inner callings and gave them voice. Speaking of encourages us to talk about things which we usually hide.

The performance is built on a simple story. Six students are given an assignment to write a poem not based on a specific subject. This assignment works as a tool through which the students formulate their hidden suffering and finally are able to speak. A word has become the central motive of the performance. It works as a tool for the testimony, as a medium, as a building rock. The monologues are alternated with dialogues of the characters, which helps to build a contrast between the inner life and the outer world. These, on the outside separated, worlds start to be connected thanks to the inner fights which characters have to struggle with. Relationships, which are created in the classroom, are mainly reflected in the dialogues. Love, bullying, and even mutual competitiveness create the background of the individual destinies of characters.

The performance was opened with a scene of a chorus where the actors introduced the fundamental facts to the spectators. This was followed by individual testimonies of the students in a monologue form. The spot light created a small circuit of loneliness for the characters where they could literally confess their miseries. In the background, we can find a mutual motive for all of the testimonies. The

biggest suffering is caused by our behaviour towards each other - caused by person to person. Speeches bring out themes such as today's relationships, not accepting the minorities, hurting each other and looking for appreciation. Some are presented in a narrative form and some contain a more critical tone towards our society. That can be found in the story of a girl who is perceived primarily through her appearance and beauty. Others put her into some kind of a template which places requirements on her behaviour and perception of her personality.

The production team concentrated mainly on the actors and speech. The visual and artistic side was reduced to minimum and worked as a background for the actors. The scene is nearly empty, there is nothing more than chairs in the classroom, the lighting is also very simple and the costumes evoke normal clothing of today's teenagers. On stage, we can see real young people whose only aim is to finally speak.

The creators of the performance chose to bring just pure stage testimonies. They didn't concentrate on some complicated thoughts or deep analysis of the problems. They have also reflected the image of our society which is blind towards these unspoken secrets but only through emotional perceiving of influences on the individual.

The central theme was to give voice to those who are not heard. It is a pity that this theme was not further developed and because of that the stories seemed sometimes broad and did not bring a deeper reflection. Speaking of does speak but without any universal message.

Diana Pavlačková



foto Inés Andučičová

Ekscentryczna mieszanka kokainowa

**Konrad Imiela: I'm the VIP
PWST National Academy of Theatre
Arts in Krakow, Krakow**

The authors of music styles of hip-hop and rap always speak in their songs about problems of contemporary society. They protest against elitist system of society, they criticize a human addiction on wealth. Students of PWST in Cracow were inspired by famous songs from the polish music scene of the mentioned genres in their production I am the VIP. Through such songs, they react on the themes of alcoholism, drug addiction or a compulsive desire for a fame and success.

Performance acts as a manifest against current state of the world and against the way of existence of higher social classes. During an exclusive event, individual participants are gradually presented. They complain about their personal problems and empty lives through songs. They consider themselves as contemporary gods who are able to afford everything thanks to their wealth, popularity and social influence. Under the disguise of satisfaction and artificial smiles, there are traumas caused by existential emptiness. Characters ask themselves how they should continue to live, they desire to deal with everyday problems and they talk about finding a new way of life. Their confessions sound like superficial and empty phrases. Even though they do feel above mentioned feelings, they don't consider them serious enough to change their comfortable and shallow way of existence. Lucrative meeting is gradually degenerated to debauched party, where characters wallow their grief in alcohol, drugs

and sex. The next morning, they wear a mask of a cultured man again, singing proudly about their high status thanks to which they are supposed to be worshipped.

The most dominant problem of the production is a lack of detailed dramaturgy, which could have thematically connected particular lyrics and create a final ideological link. Therefore, there is only a series of musical scenes on the stage in which every one of the actors has the opportunity to show their singing skills. In acting performance, pursuit of grotesque and decongesting are alternated with eccentric expressions. That's why texts, which themselves can be described as theatrical, couldn't testify on the subject with necessary urgency. Their potential striking power is vanished in excessive pathos.

At the end of production, a cleaning lady enters the stage to clear away the mess after party. Individual representatives of elite stand confidently on chairs and constantly repeat fictional truth about their own sophistication. The cleaner hooves one person after another, but she is unable to clean all of the dirt. A servant and pizza delivery boy gradually burst white balloons with cigarettes which symbolized elimination of high society whose members, one by one, fall dead to the ground. Is it a symbol of their social death? Or mental? Unfortunately, we cannot tell. The only thing that remains are puzzled feelings from spectacular but mainly pathetic and superficially themed musical medley.

Lucia Šmatláková