

FESTNÍK

ISTROPOLITANA PROJEKT

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Mária Havranová
študentka herectva, 3. ročník

Even though the busy schedule of hectic festival days is various, it still resembles a kind of stereotype model. Wake up, have a morning discussion, a lot of coffee, visit a few performances and possibly the off programme and for the lucky ones there is a night party and beers as well. Minds and heels of our editors suffer from filling of the pages of our festival journal, which tries to shorten your coffee or beer time as well as the time between individual performances. During the last but one festival day, the stage will be occupied by Europeans. Each of the three countries comes with a different poetics.

Students from Malaga will present their dance performance, German rebels from Leipzig will come back to MDPOH after two years and stylized drama from Brno will combine choreography with music.

After two cloudy days, the sun smiles back on Bratislava. In case this is your first visit in our city, spend your time by wandering through the Old Town. Exchange the theatre pong with fresh air. Save the journal for later. After all, our remarks are permanent, unlike the changeable weather.

Jan Balaj

Organizátori:



Festival je členom:



Reklamní partneri:

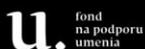


Automobilový partner:

Volkswagen Slovakia



Festival podporili:



Partneri:



Mediálni partneri:



We are optimists

Polish students did not make it. Never mind. Despite that, the third discussion developed into a very active debate about different approaches in coaching of young actors in Bulgaria and the USA. After all, when the representatives of the mentioned countries exchanged their contacts and took a selfie at the end of the discussion, we can consider this an enjoyable morning.

Right after American colleagues contemplated about unbelievably sweet taste of our bananas, we came back to the cherry orchard. Representatives of Bulgarian team clarified the background of preparation of their production as well as principles used. The production was a kind of reconstruction of director's earlier work. Her main goal was to describe the atmosphere of Chekhov's plays in which the plot disappears while the inner world of the characters seems to be more important. For the question why they revived the production and brought this specific theme to us we received a very simple answer. Everything starts with Chekhov. We were also talking about the motive of tea ceremony that reflects our automatic behaviour.

The discussion with students of acting from Arizona brought very surprising information about their pedagogical approach at their home university. Students are lead towards

naturalistic acting and usually work with classical texts. They perceive Speaking of as a beginning of a new wave of devised theatre and lean toward more stylistic acting at their home ground. The author of the text is a young student of acting, Austin Wright, who, based on one of his poems, has decided to look for the connection between poetry and theatre.

The contrast between these two teams and their use of language started a very interesting discussion about different approaches in these countries. The Bulgarian team, when creating the performance, began with movement thanks to which they looked further for the right emotions. On the other hand, the American team searched for motivations and connections with their own experience. Further, we discussed different topics, not only about acting but also about the tough job when one is trying to impress the audience, fulfil the repertoire and fill the theatre's cash-box.

Despite lower attendance, yesterday's morning made our day. We believe that tomorrow we will continue in this good spirit and this time no one will oversleep. Especially the two of us. We are looking forward to it and see you! With cake and coffee!

D&J

	Chromosomes	Garden of dreamt circles	Betrayed relations
Diana Pavlačková	😊😊	😊😊	😊😊
Júlia Pecková	😊😊	😊😊	—
Alžbeta Rusnáková	😊😊	😊	😊😊😊
Lucia Šmatláková	😊😊	😊	😊😊

Do you think that a theatre can be a sect?

A theatre can be a sect, but these days I don't know if people are so much ardent that they would take the theatre as a sect.
(Karol Rédli, student of VŠMU)

I don't know if it could be a sect, but some people could take it too seriously and glorify it too much.
(Natália Fašánková, student of VŠMU)

Sure, it can be a sect.
(Miroslav Švoňava)

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

A manager would end up in some advertising company. (Jakub Uríček, student of VŠMU)

Nowadays, theatre managers don't really work in the theatre, so they can't end up there and they can't even leave, because they would have to come in there first to be there.
(Veronika Ludrovská, student of VŠMU)

In some event agency.
(Ľudka Kružliaková, student of VŠMU)

In McDonald's.
(managers crowd)



Workshop Enjoy your voice (Let's find a way) / 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

Shakespeare in between time

Interview with Prof. Jana Wild, organizer of the conference

He has been a phenomenon for centuries. His plays are made in different interpretations. In historical and contemporary costumes. Actors learn his dialogues at schools, for many it is a dream to act in his plays. William Shakespeare. The programme of the festival includes two performances inspired by his plays. In the annual years of his death, an international conference **Shakespeare in between** is organised. It reflects this most staged and famous playwright and his work from a different point of view than we are used to.

How was the concept of the conference **Shakespeare in between** created?

We wanted to conceive the conference more widely. Not only to talk about theatre, literature and translations. We wanted to take grip of the phenomenon which goes beyond the borders. We wanted to look at it from different angles: philosophy, mathematics, fine arts, even comics. Nowadays, the theme of Shakespeare is very popular. They publish comic versions of his plays. Those are phenomena which reflect the reality more widely. Shakespeare

is reflected not only by theatre and literature professionals but also political scientists, IT specialists, and astrophysicists. I knew they read Shakespeare and we have often talked about him. I decided to invite them. What is more, they are all academics so I think their contributions were very beneficial. Mainly for bringing the view from a different angle.

Is staging and reception of Shakespeare getting into crisis, does it copy our reality in this sense?

It is not getting into crisis. Maybe in Slovakia it is. In foreign countries, his plays are still often staged and mainly the two annual years 2014 and 2016 are the reason for organising different events, which are not only theatrical. Shakespeare is also present in other aspects of life and thinking. In our country, it is not that common so probably it is just our phenomenon.

What would Shakespeare say about our age?

Many say that Shakespeare would be an author of Hollywood films and musicals. I am happy that we have him.

Marek Godovič



I'm the VIP / Poland / foto Eva Miškovičová

Chromosomes of Relationships

Marimer Espinoza Gaméz & Manuel González López: Chromosomes
The University of Guadalajara,
Guadalajara

The production Chromosomes by Mexican students developed as a collective work. It deals with many topics, but the most important issues are relationship between two people of the opposite sex and realizing one's own individuality in opposition to another person.

A woman and a man, bearers of XX and XY chromosomes, act on the stage as a couple. The production is fragmented into a sequence of short scenes, which reflects current situation and conflicts of life in the relationship. Each chapter has its own name that is projected onto a stretched cloth in the background of the stage. Titles indicate content of oncoming scene and put the themes of the work into order. Two actors draw us into their personal lives, they often step out from the story to share their thoughts about their partners with us. Both of them gradually expressed their desire to experience what it is like to live in the body of the other, to feel what they feel, to see through his/her eyes. We learn, for example, that the man enjoys teasing his girlfriend. He tests how far he can get, but at the same time she inspires him in his panting work.

Gradually, all problems and phenomena, which may occur in the relationship of two people, alternate on the stage. We can see the couple having fun, arguing, we can see them stoned and debating about origins of a man or discussing problem of pregnancy. The woman and the man share with us their greatest fears

and desires, until the production reaches its climax in lengthy emotional outbursts of both of them. The questions about the meaning of being together, the nature of a man and the essence of relationship are dominant. Characters express uncertainty accompanying them on the path of life.

Despite the fact that all the aforementioned topics can inherently affect all of us, production was not able to step out from the stage and hit the viewer directly into the core of all emotions. Universal themes were very poorly supported by stage action and most of the scenes were based on the minimum of movement on the stage. Not even the choreography, which appeared in the production, could balance its static nature. Video projections screened on the cloth in several scenes were used only to fulfil the illustrative function. Also the lighting design served only for creating certain atmosphere.

The last part of the performance was also the most problematic one. Characters fully devoted themselves in monologues expressing sum of mixed impressions, including the overall feeling of being lost in the world as a whole. Together, they have created an extremely dense flood of words and emotions filled i.a. with clichés about love and meaning of human existence.

Chromosomes stroke with chosen themes and immediate sincerity that was perceivable throughout the performance. Detailed dramaturgy, as well as redefinition of spectrum of used means of expression, would help the entire production.

Babsi Forkovičová



foto Inés Andučičová

Children on the waiting list

Fabio Omodei: Garden of dreamt circles

Theatre Academy of Rome Sofia Amendolea, Rome

It is difficult to find appropriate words which would describe yesterday's Italian performance. In the production Garden of Dreamt circles, students from Theatre Academy of Sofia Amendolea in Rome presented us their vision about the place where children are situated before their birth and what they do in this abstract world.

Since entering the theatre hall, a man stops and thinks about what is waiting for him the next hour. Ten actors dressed in white costumes, painted like clowns from the circus, holding a white circle in their hands and alternately shouting the words "mum, dad, I am here, call me" to the audience. These words can be heard along with music which reminds a well-known mainstream action movie. And that was just the beginning. The whole production floated in this poetics of the absurd.

Children are waiting for their birth. This waiting is suffering for them because it's the only thing they really desire. They are forgotten by their parents. Unborn creatures try their best to speak. But from the indefinite waiting room, their screams are too silent. This story is sad. Really. Extremely. Because no matter how much these Italian children, figuring on the waiting list, were trying to attract, only one of them managed to be born. Why? Because it was peace and love which won in the relationship of parents of this individual. Other

children stayed because of violence and discrimination of their dysfunctional families. Author of the text and the director of performance, Fabio Omodei, claims that the unborn child is not a master of his own destiny. He touches the topic that we all know - a man can't pick up his family.

Authors of the performance completed their testimony with an untypical stage adaptation. Childish clowns stamped, shouted, ran and danced. Although their movement creations together with a specific type of music were rhythmically very precise and actors and actresses were acting in sync, it was all useless because form won over content. We must appreciate ambition of the team to create an interesting performance with rich visual effects. This was reflected in their work with lighting which extended to a magical atmosphere. However, sophisticated visual components were pushed aside by aggressively loud music, appellative screams of struggling children and an absurd feeling from the whole performance.

I can't tell why the theme of children is so dominant for the author of the production. I don't know why the Garden of Dreamt Circles follows the production Kill the Children which was presented in Istropolitana last year. Their similarity is more than obvious. An Italian group told us a story that has a huge mystery in its deeper message and processing. Unfortunately, a formal perfection can't replace an inner testimony that was absent.

Júlia Pecková



foto Eva Miškovičová

Maharaja Lear from Jaipur

Ranbir Singh: Betrayed relations University of Rajasthan, Jaipur

It is the diversity of points of view which makes theatre and art even more beautiful. Surely, there are many differences among countries, or even continents, which leads people to the idea that their customs are the right ones according to which we should measure the quality of all works of art.

It is sad when something like that happens on the international theatrical festival which is based on the idea of mutual sharing of creativity and inspirations. Spectators were running away from the auditorium, were too noisy and hence, they interrupted actors. Many of them are creators themselves and know how hard it is to focus on performing in such unpleasant situation.

If we looked at the performance of Indian actors in a shallow Eurocentric way, we would see it as declamatory, pathetic, even melodramatic acting oriented on the spectator. In the context of central Europe, we would consider the fight scenes with wooden swords as grotesque.

We need to realize that we are looking at the performance coming from a completely different culture. Instead of criticizing, we should rather highlight the effort for creating Shakespeare's classical King Lear in a wholly new context than we are used to. It is a

context framed with oriental dancing from which emotions and passion for developing a connection with the audience can be felt. King Lear by Antral Theatre Group was visibly adjusted. Two older daughters, Goneril and Regan, lose their life because of their own malice and the youngest one, Cordelia, becomes a queen at the end of the play. However, the death of daughters seemed rather comical thanks to wooden swords and the tempo intensified almost into allegro assai.

The absence of subtitles is always a problem, especially with the plays based on the text. Despite, actors were able to get around this problem with hyperbolic gestures or interaction among themselves. They were standing hierarchically on the stage, women usually in the background. Thanks to this arrangement, fear, anger or despair could be felt.

The scene was simple, made of colourful curtains, king's throne or a coat of arms with crossed sabres and the sun. Costumes specific for this culture formed a remarkable component of this play.

Thanks to this performance, we had an opportunity to see how flexible Shakespeare's work is. It also proved that we still have much to learn when we talk about respecting and understanding of various cultures.

Martina Beňová



foto Ines Andučičová