

FESTNÍK

ISTROPOLITANA PROJEKT

15. 6. 2016



Here it is. The last day of the festival is ahead of us as well as last performances, last morning discussion, last after party and the only one awards ceremony. Members of the festival and a student jury are still thinking about to whom they will give awards. Time which we spent together during the festival is almost over. Early euphoria from its beginning was followed by exhaustion but in the end, there is a joy from the smooth run of the festival. Our editors will put their notepads and pens aside and their tired critical eyes will finally rest.

Let's absorb the festival atmosphere few more times before Istropolitana ends and we will be left only with statistic numbers and memories. Get some souvenirs that will remind you our city and the festival. Drop them off at the hotel before the final ceremony starts. What if the jury gave you a prize and you would not have any free hand to take it?

Please let me thank our editors for their hard work and also you for staying with us until the end. What else would we do during long festival nights if we did not prepare the journal?

Jan Balaj

Organizátori:



Festival je členom:



Reklamní partneri:

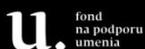


Automobilový partner:

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Open Your Eyes Beautiful

We came. And the Mexicans, Italians and Indians too. Full participation. Even despite the fact that it is becoming harder and harder to wake up every day and keep our eyes open. So one two three, one clap for us please! Just for your information, we switched places and were sitting at a different couch than the days before. Istropolitana can still surprise us.

We opened the fourth discussion with a dialogue with the authors of the performance Chromosomes. We talked about the process of creating of the performance and searching for material. We examined the reasons why they have chosen to talk about specific themes. It is interesting that the actor and actress were changing their speeches during the rehearsal process. A question about the universality of perceiving problems in relationships was raised. We also talked about the problem of cliché and pathetic approaches which are often connected to dealing with the theme of love and relationships. We solved it. Successfully.

The debate continued with a talk with the actors and the director of The Garden of Dreamed Circles, Fabio Omodei. The Italian performance is a part of a trilogy which was created and based on collaboration with the organization Save the Children. They tried to bring back the memories from childhood and

create some kind of self-reflection. They came up with three main types of children – perfect, submissive and aggressive. Based on this concept, the visual and physical components were built. The clowns stood for the playfulness, liveliness and fantasy of the children's world. The actors themselves created masks, coming out of their own memories and emotions.

We have ended the discussion with a dialogue with the production team of Betrayed Relations. We talked about the rich history and tradition of staging of Shakespeare in India or about the symbolic use of colours in the Indian theatre. The director Ravi Chaturvedi explained his own experience with staging of Shakespeare. For us, it was very interesting to hear his own point of view and the cultural differences of perceiving the main themes and conflicts in Shakespeare's plays. Chaturvedi mentioned, for example, the big dilemma of working with the text of King Lear which was the fact that a king is capable of giving his crown to a woman.

We are still enjoying every second even though our eye-lids are falling to the ground. Hopefully, they will stay strong and we will not have to lead the last discussion blind-folded. Come and see if we are successful. Adieu! With cake and coffee!

D&J

	Hada's Tale	Michael Kohlhaas	Monkey house or adequate feeling of the meaning of life
Barbora Forkovičová	☺ ☺	☺ ☺ ☺ ☺ ☺	☺ ☺
Diana Pavlačková	☺ ☺	☺ ☺ ☺ ☺ ☺	☺ ☺ ☺
Júlia Pecková	☺ ☺	☺ ☺ ☺ ☺	☺ ☺ ☺
Elena Zúborová	☺ ☺	☺ ☺ ☺ ☺	☺ ☺

What middle name, would computer generate for you?

Actually it did. It is yogurt 13, I think. We were a little bit drunk at the rehearsal and we were thinking about our middle names, which are written in the bulletin. And I wanted something sweet.

(Viktor Zavadil, student of JAMU)

I have a real middle name – Terézia. So I don't need a computer.

(Zdenka Pašuthová, pedagogue at VŠMU)

Dainty 13. Because it is randomly generated.

(Pavla, spectator)

- Uršu7la.
- And why?
- It should be clear for everybody.
- It is not clear for us.
- I don't know. Maybe we are not connected enough. A can't explain it. Maybe it is about the fact, that I know and you don't. Maybe you would have had something else.

(Mojmír, spectator)

Where do you think, would puppeteers end, if there was no spectators in the theatre?

They would have done exactly what they do now. Play on the street.

(Jozef Štupák, graduate of VŠMU)

I think they would have done, what they do now. Because spectators don't visit puppet performances. So nothing would have changed.

(Juraj Bako, student of VŠMU)

They would have played very good theatre for another puppets.

(Barbora Zamišková, pedagogue at VŠMU)



Morning discussion / foto Eva Miškovičová

Our Team

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Hada's Tale / Spain / foto Eva Miškovičová



Michael Kohlhaas / Germany / foto Inés Andučičová



Monkey house / Czech republic / foto Eva Miškovičová

When spectator stays in front of the door and can't enter

**Mónica Castillo Espejo: Hada's Tale
High School of Dramatic Art of
Malaga, Malaga**

Dark and unrelenting rock music. Animal body movements, inarticulate cries. Characters in rag costumes create impenetrable closed community, which itself serves as a ritual figure, or at least as a ritual to gods. If we want to follow the way of working with group choreography, the closest productions are Hada's Tale and yesterday's production of The Garden of Dreamed Circles by Theatre Academy from Rome. Both concepts are working with an abstract theme, with a stylized group movement, with pathos and "dramatic atmosphere". Spanish production compared to the Italian one seems more stifling and closed.

Stage in the Hada's Tale is divided into two areas: upper and lower, separated by a ladder. In the background, there was a sheet covered with holes, which were used only at the beginning: actors appeared in them in the changing of the light and dark, but lately, their interest in using of the scene ends. Above the stage, there was a significant analogue clock with the time that has stopped. Five minutes to noon. They didn't work with the physical time anymore.

Director Mónica Castillo Espejo captures the evolution of psychedelic group state by using aggression, fighting spirit and physicality. In the work with actor's body, we can find at least a superficial work inspired by Grotowski and The Living Theatre. It seems as if the time has stopped over this acting language of contemporary generation of young authors. Movement and gradation do not move the stage action forward, but they are rather ritually repeated in a crazy music noise without any points, or allusion of outcome. Silence comes only in short moments, we could hear actors' breathing, that is drown out by another avalanche of sound.

Actors and actresses were energetic and focused on the work with the movement. Pairs of characters operate with physical attacks against each other, shed themselves from their rags. But they become only bodies moving indefinitely through space. Is it a group therapy or medieval ritual?

According to creators, the term Hadá is releasing of meaning and depersonalization. It is action situated between the atmosphere of dreaming and reality, borders of own self-knowledge and exploring of the environment. But we could not get into this thesis during the performance. It was smothered under monotone live rock music, which drowned out any shiver of emotions.

If we had to evaluate the action on the stage by three words, it would be presence of chaos. On the stage, there is a group, or rather a bunch, which consists of men and women and from which gradually emerge allegorical figures (woman with a miniature carousel on her head, woman in red robe, man with a horse mask). From that, we could compose a metaphorical story about the journey to knowledge. Medieval theatre or shamanic deities can be partially read from the stage composition. Characters are brought into the final assembly of spiralling half-wheel which consists of twisting bodies and acts as the embodiment of time.

The production Hada's Tale is actually not a tale. A spectator is left only with the taste of something incomprehensible which lives its own rhythm. Performance is more about self-understanding of creators than about an effort to transfer some emotions towards the viewer. There were only feelings of sultriness and awkwardness in the auditorium. And these emotions could not be out-voiced by any music.

Marek Godovič

Krieg, Recht und Freiheit

**Based on novella by Heinrich von Kleist: Michael Kohlhaas
Institute of Acting “Hans Otto“,
University of Music and Theatre
“Felix Mendelssohn Bartoldy”,
Leipzig**

Possibly, there is no need to remind the fact that many German productions of classical texts can profusely irrigate our theatre taste buds. The moment when our mind and spoiled tongue quicken at the students’ production can delight us much more. In context of previous years of the festival, the University of Music and Theatre “Felix Mendelssohn Bartoldy” from Leipzig belongs to fixed stars. Four years ago, its students of acting presented themselves in the production Disobedience, and last year’s performance Robbers was replaced by Michael Kohlhaas based on the story by Heinrich von Kleist. Trinity of the mentioned productions link together the work with classical text, exquisite set design full of ideas, as well as strong, sometimes freezing testimony.

Complex story about Michael Kohlhaas, in which Kleist was inspired by the true story from 16th century, rivet attention at the human that stands in opposition to a crooked legal system. Topic of corrupted courts and low level of law enforcement from the beginning of modern age works as déjà vu, which reminds us the unflattering reality. Humour, which accompanied the process of revealing of absurd events in jurisdiction, purposely caricatured and exaggerated machinery of bureaucratic fight for one’s right.

Hopelessness of a human, who is facing rotten system, was intensified by means of interpretation of the main character. At the beginning, Michael Kohlhaas enters the stage as a choir of eight actors who alternate in his character. This metaphor shifts borders in perceiving the individual case and Kohlhaas becomes one of the million.

From the language point of view, Kleist's works are mostly characterised by their musicality and complexity. While onomatopoeias glamorize lines, his sentence structures encode the meanings. Sentences, which sound like tongue twisters, can be decoded only with a precise diction so that their main idea is clearly interpreted. Multiple choir scenes, in which the actors from Leipzig unison declaimed almost prosaic text, showed the dexterity of German acting. Not only had their lines fully revealed meanings but also enriched the text with several music acts. What is more, the cast full of actors who are able to sing multi-voice songs cannot be considered as a standard.

Kleistian rebellion against injustice, which does not have any positive impact, and due to which Michael Kohlhaas loses his wife, freedom and, in the end, his life as well, is the main engine of the production. Its essence is then full-blooded collective acting performance that combines expressive scenes with an engaged testimony.

Ján Balaj

What Is This We Miss?

**Šimon Peták & Tereza Říhová (based on Kurta Vonnegut Jr's thoughts):
Monkey house or adequate feeling of the meaning of life**

Janáček Academy of Music and Performing Arts, Theatre Faculty, Brno

The fifth day of festival was completed with adequate feeling of finding the meaning of life. Or otherwise? Students of JAMU presented themselves with the production where everything was upside down. Monkey House or Adequate Feeling of the Meaning of Life is a story about Arthur Goodbye and his sister. Text of the performance was written by Šimon Peták and Tereza Říhová, who is also the director of the production. The text is based on specific ideas and thoughts of Kurt Vonnegut and arise from his novellas Grotesque and Lonesome No More!.

Students from Brno didn't help us with explicit understanding of the story, humour or absurd situations. I supposed that the intention of creative team was to create performance about human mind, loneliness, death, (no)love but mostly about extraordinary world of fantasy in which we love to get lost. However, answers to raised questions of human existence remain as abstract as the key to production itself.

Who is Arthur Goodbye and who is his sister? His name is Ilza or Grace? And why are they Neanderthal twins? Why do they have an incestuous relationship? And why does a half brilliant Neanderthal become the president of America? And why have they developed a way to minimize people in China? I do not know. Unfortunately. Searching for philosophical solutions seems to be useless. One does not need to understand everything and certainly not in the case of the author who writes such absurd stories. Or ...?

The meaning of the word "monkey house" became the key of staging. Creators of artistic concept created cages for two Neanderthal twins on the stage. These two individuals were hidden from the world for 12 years, living in a kind of terrarium. They could run only in great secret alleys of the most terrifying castle. They spent their whole childhood like two monkeys that were fed and educated properly by keepers. Parents were afraid of them, did not understand them and therefore they locked them. This is one of the dominant themes of the production from Brno. Escaping from problems and the inability to find a solution.

Memories of Arthur Goodbye were staged face to face with others members who entered the story. They changed their characters by using different props when it was necessary. Actors were all the time on the stage and they watched the fate of the Neanderthal future president of America. Director of the performance reflected the topic of human obsession to dawdle over the other's life. Arthur was remarkably depicted in different moments of his life. Four actors were presented in four different situations of the main character's life. Arthur as a child, Arthur as a candidate for senator, Arthur as the senator, Arthur as a president. So many lives had the hero of Monkey House lived.

Czech production had an ambition to look at a man and his whole existence in perspective. By using a variety of gags, comedy, music overlaps and absurd acting elements, they were trying to express the world of human consciousness and the theme of dealing with the past. However, all of this was hidden and a deeper message did not get to audience.

Júlia Pecková