



GENERATE



THEATRE FOR THE 21ST CENTURY

↓
24/25
november
2023

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20th edition of International
Conference on Theatrology
in Banská Bystrica

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Academy of Arts
in Banská Bystrica
Faculty of Dramatic Art

Organizers

Faculty of Dramatic Arts,
Academy of Arts in Banská Bystrica
Institute of Theatre and Film Research,
Art Research Centre of SAS

Conference's place

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

Conference languages

Slovak, English, Czech

Scientific and programme committee

prof. MgA. Jan Vedral, PhD.
prof. PhDr. Miloš Mistrík, DrSc.
prof. Matúš Olha, PhD.
prof. Peter Pavlac
dr. Paweł Płoski
doc. PhDr. Elena Knopová, PhD.

Organizing committee

doc. PhDr. Elena Knopová, PhD.
Mgr. art. Petra Kovalčíková, ArtD.
Mgr. art. Barbora Špániková, ArtD.
Mgr. art. Janka Ovšonková
Mgr. art. Lucia Katreniak Rakúsová
Mgr. art. Peter Galdík

Supported using public funding
by The Slovak Arts Council



The conference takes place within the framework of the project APVV-19-0522 Creation and Crique of Values in Contemporary Arts (Visual Arts, Theater, Film).



ACCOMPANYING PROGRAMME

21 – 23 / 11 / 2023 / TUESDAY – THURSDAY

Lecturers Andrej Kalinka and Milan Kozánek

Always between 10:00–13:00 and 14:00–15:00

FACULTY OF DRAMATIC ARTS AU
ROOM 2.2.2 (MOVEMENT CLASS)

Workshop Creative Sources of Performer

This workshop focuses on the potential of the performer's creative resources right in the process of creation. One of the tasks will be to find resources for the creative process that allow for opening up avenues to different practices and unexplored connections of artistic material. Initial impulses will come from the anatomy of movement and the body, from playing musical instruments, from working with text or also with the visual object and material. In working with each of these components, rhythm has an indispensable place, and therefore this aspect will be developed during the different phases of the workshop.

23 / 11 / 2023 / THURSDAY

Lecturer Viliam Dočolomanský

17:00–20:00

FACULTY OF DRAMATIC ARTS, THEATRE OF THE ACADEMY
OF ARTS IN BANSKÁ BYSTRICA, MAIN STUDIO

Masterclass by Viliam Dočolomanský

Viliam Dočolomanský is the acclaimed and award-winning director and artistic director of Farm in the Cave, an international theatre studio that focuses on the creation, development and research of human expression. The company's contemporary work crosses the boundaries of physical, dance or musical theatre genres. It is based on long-term research that focuses on the transmission of human experience beyond words and the limits of ordinary understanding (e.g., the legacies of minority cultures, music, physical expression, atmospheres, and facts connected with specific locations). The Masterclass takes the form of an interactive lecture with screening and discussion.



CONFERENCE SCHEDULE

24 / 11 / 2023 / FRIDAY

09:00 – 10:30 Registration of participants

10:30 – 11:00 Welcoming the participants

Michal Murin

RECTOR OF THE ACADEMY OF ARTS IN BANSKÁ BYSTRICA

Martin Palúch

DIRECTOR OF THE INSTITUT OF THEATRE AND FILM RESEARCH, ART RESEARCH CENTRE SAS IN BRATISLAVA

Elena Knopová

SCIENTIFIC GUARANTEE OF THE CONFERENCE

11:00 – 12:30 Chair of the section is **Miloš Mistrík**

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Peter Himič

The Search for Continuity (On the Situation of Professional Theatre in Prešov at the Turn of the Millennium)

FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS IN BANSKÁ BYSTRICA

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Matúš Ol'ha

Director Jozef Prázmári in the Light of Štefan Hudák's Archive

FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS IN BANSKÁ BYSTRICA

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Věra Velemanová

Marek Cpin and His Returns to the Avant-garde
ARTS INSTITUTE - THEATRE INSTITUTE IN PRAQUE

Jaroslav Daubrava

“Steel and Screens”

FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS
IN BANSKÁ BYSTRICA

Discussion

12:45 – 14:00

Lunch break

14:00 – 14:30

Keynote speech

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Amos Fergombe

Crises in Representation and Contemporary

Writing: nicht schlafen by Alain Platel

UNIVERSITÉ POLYTECHNIQUE HAUTS-DE-FRANCE,
VALENCIENNES

14:30 – 16:15

Chair of the section is **Elena Knopová**

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Miloš Mistrík

Theatre of Movement and Viliam Dočolomanský

INSTITUTE OF THEATRE AND FILM RESEARCH, ART
RESEARCH CENTRE SAS IN BRATISLAVA; FACULTY
OF DRAMATIC ARTS, ACADEMY OF ARTS IN BANSKÁ
BYSTRICA

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Michal Denci

Romeo Castellucci: The Need for Theatre

THEATRE FACULTY, ACADEMY OF PERFORMING ARTS
IN BRATISLAVA

Vladislava Fekete

Everyday Life and Autobiography of the Artist
as a Principle of Creation in Theatre and
Performance Arts

THEATRE FACULTY, ACADEMY OF PERFORMING ARTS
IN BRATISLAVA

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Beata Popczyk-Szczęśna

Intermedial Performance in the Polish 21st Century
Theatre - selected examples

INSTITUTE OF CULTURE STUDIES, UNIVERSITY
OF SILESIA IN KATOWICE

Discussion

16:15 – 16:30

Short break

16:30 – 18:00

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

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Elena Knopová

The Possibilities of Theatre as a Socially Effective

Medium in a Society of Pluralistic Democracy

INSTITUTE OF THEATRE AND FILM RESEARCH, ART
RESEARCH CENTRE SAS IN BRATISLAVA; FACULTY
OF DRAMATIC ARTS, ACADEMY OF ARTS IN BANSKÁ
BYSTRICA

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Zuzana Timčíková

Qualitative Audience Research as a Value
of the 21st Century Theatre

INSTITUTE OF THEATRE AND FILM RESEARCH,
ART RESEARCH CENTRE SAS IN BRATISLAVA

Milan Hrbek

Contemporary Slovak Theatre in (un)willingly
Non-Theatre Sites

STARRY NIGHTS CULTURE CENTRE



Katarína Burdová

When the Crater Starts Breathing ... by art

FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS

IN BANSKÁ BYSTRICA

Discussion

18:00 – 19:00

Dinner

19:00 – 20:00

Theatre performance (monodrama)

Stephen Chbosky: **Charlie's Little Secrets**

Dramatization, adaptation, direction by Tereza
Mankovecká; set design by Marcela Záchenská;
pedagogical supervision by Petra Kovalčíková

Starring Norbert Čabala

Theatre of the Academy of Arts in Banská Bystrica,
small studio



CONFERENCE SCHEDULE

25 / 11 / 2023 / SATURDAY

10:00 – 12:00

Chair of the section is **Peter Himič**

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Dagmar Podmaková

Slovakia and Its „Theatre“

INSTITUTE OF THEATRE AND FILM RESEARCH,
ART RESEARCH CENTRE SAS IN BRATISLAVA

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Jan Vedral

Narcissistic Theatre

THEATRE FACULTY, ACADEMY OF PERFORMING
ARTS IN PRAGUE; VINOHRADY THEATRE

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Michal Babiak

The End of Postmodern Art and the Challenges
of the New Episteme

FACULTY OF ARTS, COMENIUS UNIVERSITY
IN BRATISLAVA

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Viktor Hájek

Theatre Performance Through the Prism
of Object-oriented Ontology

PALACKÝ UNIVERSITY IN OLOMOUC

Discussion

12:45 – 14:00

Lunch break

14:00 – 15:30

Section dedicated to PhD students

Chair of the section is **Elena Knopová**

Nikol Martinková Burianová

Intermediality and Theatre

FACULTY OF ARTS, MASARYK UNIVERSITY IN BRNO

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Jiří Svoboda

The Question of Discipline in the Suzuki's Method of Actor Training

THEATRE FACULTY, ACADEMY OF PERFORMING ARTS IN PRAGUE

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Adam Nagy

The Concept of the Individual Body in the Work of the Independent Theatre Group ODIVO

INSTITUTE OF THEATRE AND FILM RESEARCH, ART RESEARCH CENTRE SAS IN BRATISLAVA

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Klára Madunická

Chasing Waterfalls: Introduction of Artificial Intelligence to Music Theatre

INSTITUTE OF THEATRE AND FILM RESEARCH, ART RESEARCH CENTRE SAS IN BRATISLAVA

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Tamara Vajdíková

The Concept of Generative Creativity in Theatre Texts Written by Artificial Intelligence

INSTITUTE OF THEATRE AND FILM RESEARCH, ART RESEARCH CENTRE SAS IN BRATISLAVA

Daniela Palaščáková – Jaroslava Sisáková
Perspectives of Financing Professional Theatre in Slovakia

FACULTY OF ECONOMICS, TECHNICAL UNIVERSITY OF KOŠICE - FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS IN BANSKÁ BYSTRICA

Discussion

15:30 – 16:00

Main discussion: Conclusion of the conference

Small dinner



ABSTRACTS

GENERATE

The Search for Continuity (On the Situation of Professional Theatre in Prešov at the Turn of the Millennium)

Mgr. Peter Himič, PhD.

ABSTRACT The tension between retrograde and progressive trends in theatre is often understood as an inevitable developmental conflict between so-called institutional (professional, state-funded, etc.) and alternative (non-professional, independent, etc.) theatre. In the history of Slovak theatre, there are many examples of inspiring impulses entering the professional environment from the so-called other side. But there were also professionals who would disrupt the established directing and interpretation practices rooted in professional theatre. Many of these activities are well researched. But what did the dynamics of transformation look like directly in the individual ensembles? Was it a leapfrog development or a gradual one? Did it take a linear form or was it spinning in a circle? What did the leaving of leading personalities mean for the future of the ensemble? The paper focuses on the impact of the end of the theatre's cooperation with creative professionals whose activities took the form of intensive interventions in a poetologically closed ensemble, as illustrated by the situation of the professional theatre in Prešov at the turn of the millennium (Alexander Duchnovič Theatre, Jonáš Záborský Theatre).

KEYWORDS ALEXANDER DUCHNOVIČ THEATRE, JONÁŠ ZÁBORSKÝ THEATRE, DRAMATURGY, THEME, ALTERNATIVE, BLAHO UHLÁR

Director Jozef Prážmári in the Light of Štefan Hudák's Archive

prof. Matúš Oľha, PhD.

ABSTRACT Jozef Prážmári (1943) was one of the directors who would shape new theatrical approaches in various theatres, both professional and amateur, from the 1970s onwards. He worked mainly in eastern Slovakia and for some time worked closely with the stage designer Štefan Hudák. In the archive of Š. Hudák, there can be found their unconventional understanding of theatrical form, especially in the Small Theatre

Studio in Košice (1976–1978). The productions they made together in the creative collective entitled HOP (Štefan Hudák, Štefan Ol'ha, Jozef Prážmári) received well-deserved attention and met with acclaim from both the professional and the general public at the time of their creation. Not large in scope, but very beneficial in its essence, the cooperation of these theatre makers can be inspiring in the search for new means of expression in theatre production even today.

KEYWORDS JOZEF PRÁŽMÁRI, ŠTEFAN HUDÁK, SMALL THEATRE STUDIO KOŠICE, DIRECTING, SCENOGRAPHY

Marek Cpin and His Returns to the Avant-garde

Mgr et. Mgr. Věra Velemanová

ABSTRACT Marek Cpin (1979) was born in Nitra, Slovakia, but he graduated from the Janáček Academy of Performing Arts in Brno. A major part of his work belongs to the Czech theatre, which he has been enriching with his distinctive scenographic work since 2000 (173 entries are recorded in the database of the Theatre Institute in Prague). His scenography, however artistically distinctive and original, always draws its basic inspiration from the dramatic text. This also influences the style which the production's artistic form represents. For example, such productions can be found at the Theatre on the Balustrade, the Theatre at Dlouhá, etc., where he used to work using practices and features of the interwar avant-garde in a knowledgeable manner. The paper will try to illustrate these tendencies in Cpin's work with concrete examples, placing them in a broader context of not only Czech scenography, which seems to appreciate the previous architectural styles, especially after the era of postmodernism and the gradual transformation of action scenography into new forms.

KEYWORDS 20TH AND 21ST CENTURY CZECH THEATRE, SCENOGRAPHY, AVANT-GARDE, RETURNS

“Steel and Screens”

Mgr. art.: Jaroslav Daubrava, ArtD.

ABSTRACT The paper deals with the departure from the expressionist scenography of Emil Pirchan and Ludwig Sievert, which emerged from the concept of “New Materiality”, using the examples of László Moholy Nagy's and Träugot Müller's scenographies.

KEYWORDS EXPRESSIONISM, LUDWIG SIEVERT, EMIL PIRCHAN, NEW MATERIALITY, NEW OBJECTIVITY, LÁSZLÓ MOHOLY NAGY, TRÄUGOT MÜLLER, FILM, PROJECTION

Crises in Representation and Contemporary Writing: nicht schlafen by Alain Platel

prof. Amos Fergombe (profesor of performing arts)

ABSTRACT When approaching the contemporary, it is often necessary to examine reminiscences of past dramas. As they walk along the path of creation, artists are embraced by their surroundings. They sense the imminence of crisis and catastrophe. He is compelled by the urgency of putting the stage and the world to the test. As a witness of his time, the artist appears as a watcher and scout, listening to the tragedies and the murmurings of the world.

This contemporary grounding is the main characteristic of Belgian director and choreographer Alain Platel's approach. Attentive to the expressiveness of the body, Platel has never ceased to address the crises of our time.

The creation of *nicht schlafen* in 2016 highlights an approach that proposes an artistic and aesthetic hybridisation, examining bodies and the state of the world by subtly weaving links between past and present, while exploring the signs of the times and the shaking of the dramas that emerge. This contribution will look at the crises of representation sublimated by a singular writing of bodies and music.

KEYWORDS BODIES, DRAMAS, CATASTROPHE, REPRESENTATION, WRITING

Theatre of Movement and Viliam Dočolomanský

prof. PhDr. Miloš Mistrík, DrSc.

ABSTRACT Theatre of movement as genre includes many variants that are constantly evolving and changing. This can also be observed in the works of Viliam Dočolomanský, who has not stopped after his first successful artistic pieces, but is still trying to renew and transform the expression and new forms and contents of his productions. If we were to compare him with some of the earlier heralds of movement theatre (e.g. Laban, Jaques-Dalcroze, Wigman), who rejected the art of ballet as being too limited by strict rules, we would find that they themselves were, from today's point of view, too concentrated on a single goal and did not look for new paths so insistently as it is happening today.

KEYWORDS MOVEMENT THEATRE, AVANT-GARDE, RHYTHMIC, NON-VERBAL THEATRE, FARM IN THE CAVE

Romeo Castellucci: The Need for Theatre

Dott. Michal Denci, PhD.

ABSTRACT The Earth's ecosystems would most likely thrive even without humans. But as humans exist, the organisms on this planet are facing a climate crisis. If we are serious with preservation of our species, and therefore life on Earth, we must stop wasting natural resources and only do things that make sense for human existence. In this context, anyone involved in theatre practice should ask themselves: why do we need theatre?

Tragedy, as the heart of theatre, is at the heart of Romeo Castellucci's work. This paper analyses selected works by Castellucci in the context of the 21st century.

KEYWORDS TRAGEDY, CLIMATE CRISIS, VIRTUAL WORLD, ROMEO CASTELLUCCI

Everyday Life and Autobiography of the Artist as a Principle of Creation in Theatre and Performance Arts

doc. Mgr. art. Vladislava Fekete, ArtD.

ABSTRACT Everyday life is a social space from which performance practices emerge. To understand theatre is to understand and appreciate the everyday – the most ordinary, and yet the most challenging dimension of life. When referring to autobiographical principles in the scenic arts, we not only mean presenting authentic segments of the everyday life of performers, but also rethinking current social and political issues that affect the everyday life of creators. These are the two poles that have permeated scenic art practices since the second half of the 20th century. They brought practices that were new to the scenic arts, or that had not been used in that form until then, and they can be found to this day. The paper also discusses the degree of authenticity and fiction in performative works, and the roots of motion – from the everyday to autobiography. Examples from the domestic and international performance art practice are presented as well.

KEYWORDS EVERYDAY LIFE, AUTOBIOGRAPHY, SCENIC ARTS, AUTHENTICITY, FICTION

Note: The paper is based on the author's habilitation lecture at the Department of Theatre Studies, Faculty of Theatre, Academy of Performing Arts.

Intermedial Performance in the Polish 21st Century Theatre – selected examples

Dr hab. Beata Popczyk-Szczęsna, prof. UŚ

ABSTRACT In my speech, I'd like to discuss several Polish theatrical performances from the biographical trend, in which the representation of biography is a clear example of intermediality and remediation in the latest performing arts. I'm particularly interested in the individual creative strategies of Polish directors/playwrights, representing different generations and styles of artistic activities (for example Krystian Lupa, Remigiusz Brzyk, Wojtek Ziemilski). Polish creators use various stage strategies in the process of transforming traces of someone else's life.

Many of these stage practices are realized in the form of intermedial relations of a given object (activity) with “old” and/or “new” audiovisual technologies. Many of them also involve the oscillation between emotionally engaging the viewer and causing distance from the act of creation. I will try to answer question how the discourse of intermediality activated in performances correlates with various varieties of biographical practices in the Polish theater of the 21st century.

KEYWORDS INTERMEDIAL PERFORMANCE, REMEDIATION, DISCOURSE OF INTERMEDIALITY BIOGRAPHICAL TREND IN THE LATEST THEATRE

The Possibilities of Theatre as a Socially Effective Medium in a Society of Pluralistic Democracy

doc. PhDr. Elena Knopová, PhD.

ABSTRACT At the end of the 20th century there were attempts to reform the existing theatrical models again by new methods. Mimesis based on dramatic narrative was replaced by the power of the suggestive stage image, often drawing inspiration from self-reflexive conceptual art. The effort to create a real situation “here and now” transformed the spectator into an active co-creator of the scenic work – a subject who has emancipated himself and seeks, above all, in the theatre an affirmation of his individualism in active consumption. The crisis of representation that characterizes the plural forms of theatre, and the equally plural conditions of modern democracy, has led to questions about the possibility or impossibility of representing the world in its dissonant forms, but especially to questions about the legitimacy or (political) correctness of plural representations in general – who, whom, how and by what right is represented. But under such conditions, what are the possibilities of theatre as a socially effective medium and a theatre that does not lose its capacity for collective or collaborative imagination?

KEYWORDS POLITICAL THEATRE, EMANCIPATED SPECTATOR, CRISIS, REPRESENTATION, VALUES, IMAGINATIVENESS, THEATRE EXPERIENCE

Qualitative Audience Research as a Value of the 21st Century Theatre

Mgr. Zuzana Timčíková, PhD.

ABSTRACT It has been of interest to learn about the mindset of theatre (and not only) audiences before 1989, which was quite flourishing, though without doubt ideologically motivated. After 1990, the tradition of qualitative research was discontinued and the only comprehensive research on theatre audiences in Slovakia was carried out in 1996. It was initiated as a response to the need to capture the evolution of theatre audiences against the background of the transformation of Slovak society and theatre culture.

Currently, there is no significant, focused and systematic effort to learn about the audience mentality and audience reception of theatrical works. Therefore, in this paper, the author asks about the value audience research could bring to the theatre, and in what ways the audience research and surveys conducted in the 1970s and 1980s can be an inspiration for us today.

KEYWORDS SPECTATOR, AUDIENCE, QUALITATIVE RESEARCH, RECEPTION, AUDIENCE RESEARCH

Contemporary Slovak Theatre in (un)willingly Non-Theatre Sites

Mgr. Milan Hrbek, PhD.

ABSTRACT The paper reflects on a number of possible approaches to introduce theatre productions and performances to spaces that are not primarily used for this purpose. In many cases, the notion of “site specific” is no longer relevant, because such productions/performances are “portable” i.e., they are not tailor-made for a specific place. Yet these practices are employed creating connotations that can only be found after each performance, as a side effect. although they still place this space in connotations that appear only after the fact, unintentionally. The reasons are various – whether it is cultural diversification connected with the emergence of cultur-

al centres in smaller Slovak towns that do not have a theatre hall, the need for authenticity of artistic expression, or more modest technical background. The solution is often chamber productions, especially monodramas, which are not demanding in terms of space and technical equipment. Another option is to transfer the production/performance from the interior to the exterior, with the possible risk of altering some semiotic features.

KEYWORDS SITE SPECIFIC, CULTURAL CENTRE, MONODRAMA, PERFORMANCE

When the Crater Starts Breathing ... by art

Mgr. art. Katarína Burdová, Ph.D

ABSTRACT The beginning of the 21st century marks the comeback of metropolitan residents to the countryside in order to find a reconnection with nature. One of such retreats (not only) for young creatives has become Banská Štiavnica, a historical town situated in the centre of the Štiavnické Hills created by volcanic activity. Its genius loci has enchanted many artistic groups, which in the last two decades have contributed to a number of attractive and innovative (also) theatre projects and multi-genre festivals. Empty ruined buildings of closed factories on one side and abandoned architectural gems on the other, romantic courtyards or beautiful natural scenery provoke the use of these spaces for site-specific theatre. The organizers of the Kreater – Festival of Site-specific Art – were the first to “take up the challenge” of the town. A few years later, Štiavnica began hosting a similar festival, Vlnoplocha, which became known to the wider public thanks to the successful immersive performance Kosmopol. So the crater of the Štiavnica stratovolcano became a town that breathes with art for a few days every year.

KEYWORDS BANSKÁ ŠTIAVNICA, FESTIVAL, THEATRE, PERFORMANCE, SITE-SPECIFIC, IMMERSIVE THEATRE, KREATER, VLNOPLOCHA, KOSMOPOL

Slovakia and Its „Theâtre“

PhDr. Dagmar Podmaková, CSc.

ABSTRACT The dramaturgical diversity of theatres and theatre groups provides us with a rich palette of topics to reflect. It seems that the connecting and dividing lines mirroring the society evoke pessimistic outlooks rather than optimistic forecasts. While the 1990s were characterized by a rejection of the artistic achievements of the normalization period as a whole, the turn of the millennium also opened up the possibility for theatre makers to reconsider selected historical events, including the trauma of the Slovak Holocaust, the return to the classics through the eyes of a lagging country, and the emergence of documentary theatre. In the last decade, a negative image of today's society can be traced in the staging of contemporary and older works. On one hand, there is a trend favouring movement or words over imagery, which is often just a thesis, on the other hand, there is a loving look of the human being. The author uses selected productions to present the transformations of the theatrical paradigm of the contemporary post-factual era intertwined with aspects of the neo-normalisation period.

KEYWORDS THEATRE, SOCIETY, POLITICS, STAGE IMAGE

Narcissistic Theatre

prof. MgA. Jan Vedral, PhD.

ABSTRACT Many contemporary theatre texts, theatrical and performance productions privilege subjectivity and self-exploration over the exploration of human agency in interpersonal relationships. In doing so, they deny the essence of drama to some extent. The theatre's inward-looking nature is manifested both in its frequent self-thematization as a medium and in its use of performative and scenic practices as a therapeutic tool for self-discovery on the part of the creator. From Tadeusz Kantor, who stands as a demiurge in the midst of images that externalize his experience of the relationship between the individual and the world, the path leads to productions which only deal with the issues of self-contemplation, expressing an intimate relationship with oneself,

often struggling with self-acceptance. As a cultural topos, narcissism is understood as self-love, and so can show as self-presentation and ostentatious self-representation. The reflection I want to offer, however, is based on a psychological conception of narcissistic personality disorder as a pathological manifestation of being “trapped inside the dungeon”, and also on a view of how its theatrical thematization in today's culture reinforces tendencies, consequences of which are in direct contradiction to the demands of resilience. Paradoxically, however, this fashionable self-exploratory subjectivism and fashionable resilience are at the same time part of the same paradigm.

KEYWORDS THEATRE AS SELF-EXPLORATION, SELF-ESTEEM, SUBJECTIVISM, NARCISSISM, RESILIENCE

The End of Postmodern Art and the Challenges of the New Episteme

doc. PhDr. Michal Babiak, CSc.

ABSTRACT With the onset of the new millennium, it becomes evident that the influence of the aesthetics and poetics of postmodernism, which was formed at the end of the previous millennium, is weakening. Since the beginning of the new millennium, the paradigm of postmodern art, based on the acceptance of pluralism of ideological and, consequently, cultural and artistic phenomena, has not been able to adequately communicate with the changing social and political environment. The postmodern thesis of the so-called end of grand narratives has proved to be outdated.

Since the beginning of the new millennium, the social environment of Western culture has generated two fundamental concepts that are being confronted with each other. One is based on a traditionally right-wing worldview, the other one relies on liberal-left categories. The current socio-cultural temporality can be seen as a confrontational struggle between these two camps to respond about the future direction and the roots of Western culture. The postmodern dream about the coexistence of the most diverse ideological backgrounds and different aesthetic and artistic programmes is currently disappearing.

Currently, the world is turning into a battlefield in which art – including drama – does not stick around. The old problem of confronting and asserting the so-called grand narratives, which postmodernists thought they had been released from, is being raised again. What are the aims, means and practices of these ideological camps, and is it possible to predict the winners and the outcome of this struggle on the basis of historical discourse? And what if the victory of one conception or the other ends up with the flavour of a Pyrrhic victory?

KEYWORDS POSTMODERNISM, PARADIGM, EPISTEME, NARRATIVE, 21ST CENTURY ART, REBIRTH OF IDEOLOGICAL CONFRONTATION

Theatre Performance Through the Prism of Object-oriented Ontology

Bc. Viktor Hájek

ABSTRACT My presentation is based on research from my diploma thesis entitled “The Theatre of Objects: Speculative Realism as a Way of Understanding Non-Plot Performances”. The presentation will outline one perspective on the current trend in the Czech theatre field. It will also outline how it is possible to illustrate concepts of contemporary philosophical discourse through artistic expression today. Specifically, it will outline the overlap of the fields of speculative realism and object-oriented ontology with the trend of visual dramaturgy and object theatre.

KEYWORDS ANIMANT, OBJECT THEATRE, POST-PUPPET PUPPETRY, SPECULATIVE PHILOSOPHY

Intermediality and Theatre

Mgr. Nikol Martinková Burianová

ABSTRACT The paper focuses on the changes of contemporary theatre in relation to new technologies. In the context of the 21st century, fundamental changes in narrative practices can be observed also due

to the impact of film or animation. These new media are employed to reinvent the methods of performing arts with respect to acting (which is radically changing) and the setup of theatrical space. At the same time, the media represent a tool and a new space – two categories that “transform the modality of thought and the creation of meaning” (Éric Méchoulan). Here emerges a hybrid theatre, in which stage representations restore post-dramatic practices as a deconstruction of the constitutive components of theatre. The collapse of the fundamentals of theatre paradoxically brings its essence back to life – theatricality grasped as a matter of synthesis and expression. Video projections create a new visual texture in which intermediality reshapes not only the expressive modality but also the symbolist structure of theatre. In what ways do the media serve as a tool of imagination or critique? And how does the newly created visual environment stimulate the viewer’s perception?

KEYWORDS CONTEMPORARY THEATRE, INTERMEDIALITY, VISUAL IMAGES, WOOSTER GROUP, STELARD, ROBERT LEPAGE, VALÈRE NOVARINA, DENIS MARLEAU, LE COLLECTIF MENSUEL

The Question of Discipline in the Suzuki’s Method of Actor Training

MgA. Jiří Svoboda

ABSTRACT In this paper, I would like to share my experience with the method of actor training introduced by the acclaimed Japanese director Tadashi Suzuki. This summer I had the opportunity to attend his workshop in Toyama Prefecture, where he founded his theatre company SCOT and developed the above-mentioned method. It focuses primarily on the correct use of the actor’s center of gravity, which in turn leads to a better distribution of energy and breath, and aims to deepen the actor’s presence on stage. In addition, I will also discuss the method’s assumptions and benefits, which have been adopted by many theatre companies beyond Japan, especially in the US and Australia, while the Suzuki Method’s popularity continues to grow. Furthermore, I would like to discuss the discipline of acting and its role in today’s profession-

al and pedagogical practice. Although the debate was more relevant in the second half of the 20th century, it is necessary to address it and view it through the lenses of today’s circumstances also because of the growing popularity of so-called “civil acting”.

KEYWORDS ACTING, DISCIPLINE, TADASHI SUZUKI, INVISIBLE BODY, ANIMAL ENERGY, TRAINING, ACTING TECHNIQUES AND THEIR TRANSFERABILITY

The Concept of the Individual Body in the Work of the Independent Theatre Group ODIVO

Mgr. Adam Nagy

ABSTRACT The paper deals with the work of the independent theatre group ODIVO, which has been active on the Slovak scene for more than eight years. The founders Mária Danadová and Monika Kováčová, despite their young age, have already fully established themselves in the Slovak theatre context. Their work represents a fusion of three theatrical genres, namely drama, puppet theatre and contemporary dance. What they focus on is the concept of the individual body of the performer. The body of the actor, performer or dancer constitutes the meaning that influences the final interpretation of the work. In *Traces of Memory*, where the authors are performers themselves, they deal with autism spectrum disorder. In the reperformance *Immersed*, on the other hand, the intimate story is always re-enacted by new performers. In this paper we will discuss the productions that focus on the performers’ bodies and corporeality. At the centre of interest is the individual body and its ability to influence the initial conception of the work.

KEYWORDS ODIVO, MÁRIA DANADOVÁ, MONIKA KOVÁČOVÁ, BODY, PHYSICALITY, INDEPENDENT SCENE

Chasing Waterfalls: Introduction of Artificial Intelligence to Music Theatre

Mgr. Klára Madunická

ABSTRACT The paper focuses on the first opera in history fully composed by AI technology in the context of mapping the entry of artificial intelligence into the field of music and music theatre. Chasing Waterfalls premiered in September 2022 at the Semperoper in Dresden. By analyzing a previously unpublished score, we will try to name the specificities of the algorithm created by AI technology in comparison to the handwriting of living (human) authors. The question of whether a work composed in this way can still be called “opera” comes to the fore, since a singer created by artificial intelligence performs along with the live performers in the production. The proposed paper is the first attempt to analyze this musical work created by AI technology.

KEYWORDS ARTIFICIAL INTELLIGENCE, OPERA, MUSICAL THEATRE, CHASING WATERFALLS

The Concept of Generative Creativity in Theatre Texts Written by Artificial Intelligence

Mgr. Tamara Vajdíková

ABSTRACT Artificial Intelligence has been characterised by a vast array of capabilities in recent years, which also heralds the future in the field of theatre production. Currently, several parallel projects are being developed in which the author of the artistic proposal – dramatic and theatre text – is represented by so-called large language models, that is a textual generative form of artificial intelligence. In the context of this paper, we chose to focus our research on the Czech projects TheAiTre with the plays When a Robot Writes a Play and Conviction and Plai Prague with the play The Prague Clockwork Cabaret. The author focuses on the analysis of the texts produced by AI, which were staged by humans afterwards. The paper presents an analytical perspective, which resides in applying contemporary media theory, in particular the

texts of Margaret A. Boden, which addresses the question of AI creativity, with an emphasis on the comparison between live and synthetic (computer-generated) content within the creative process. The paper aims to communicate the latest aspect of theatre production, which has already become typical for the 21st century.

KEYWORDS ARTIFICIAL INTELLIGENCE, CREATIVITY, THEATRE TEXT, GENERATED TEXT, STAGE PRODUCTION, MEDIA THEORY

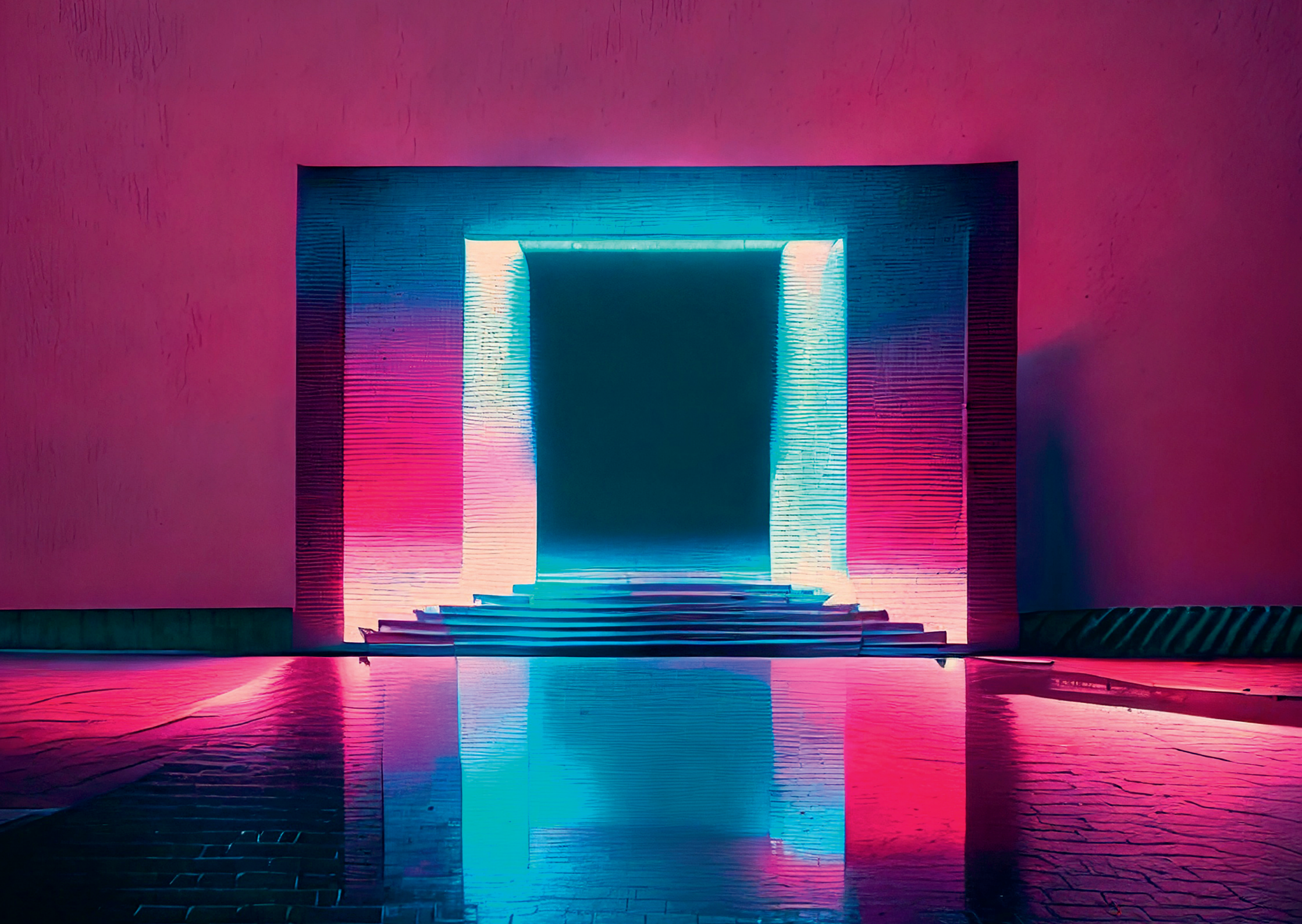
Perspectives of Financing Professional Theatre in Slovakia

Dr.h.c., PhDr. Daniela Palaščáková, PhD.

Mgr. art. Jaroslava Sisáková

ABSTRACT Funding of professional theatre in Slovakia is one of the critical issues for the whole process of its functioning, especially due to the aftermath of the coronavirus pandemic and several years of unresolved funding situation. The above-mentioned facts have resulted in the lack of established internal processes in theatres and compliance with the rules related to efficient and economical use of resources. The aim of the paper is to name and analyse the current models of professional theatre functioning in terms of management, governance and financing in Slovakia, but also in comparison with foreign countries. Based on a selected example from practice, the authors will try to suggest possibilities of cooperative financing, receiving subsidy, multi-year financing and stability of financing. Following the above-mentioned, they will also try to propose an appropriate model and indicators related to the functioning and financing of professional theatre in Slovakia in general.

KEYWORDS THEATRE, FINANCING, FUNCTIONING, MODEL, INDICATOR



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