



**BRNO THEATRICALIA CONFERENCE 2016
CZECH AND SLOVAK SCENOGRAPHY FOR
SHAKESPEARE**

Department of Theatre Studies, Faculty of Arts, Masaryk University Brno

8–9th November 2016



Programme Schedule

MONDAY, November 7

Welcome Event venue: Masaryk University, Faculty of Arts (Arna Nováka 1, building B2, ground floor)

7.00pm **Conference Welcome Event:** Exhibition *Operatic Shakespeare in Brno* opening (guest of honour: prof. Milan Pol, Dean of the Faculty of Arts)

Conference Day 1: TUESDAY, November 8

Conference venue: Masaryk University, Faculty of Arts (Arna Nováka 1, room B 2.23)

9.00am **Morning coffee/tea available**

9.00–10.00am **Registration**

10.00–11.00am **Keynote speech**

Joseph Brandesky: *Jaroslav Malina's Shifting Shakespeares – From Action Design to the Big Synthesis*

11.00–11.30am **Coffee break**

11.30am–12.30pm **Section 1** (chair Šárka Havlíčková Kysová)

Eva Stehlíková: *Going To Bed With Cressida. A side note on Malina's stage setting for Rajmont's Troilus and Cressida production (Činoherní studio – Drama Studio, 1979)*

Dennis Christilles: *Jaroslav Malina and the Winds of Change: Observations on Two Productions on the Cusp of the Velvet Revolution*

12.30–2.00pm **Lunch break**

2.00–3.30pm

Section 2 (chair Martin Bernátek)

Jana (Bžochová-)Wild: *Oriental Bazaar or Communist Garbage?*
(*Comedy of Errors*, 1971)

Dagmar Inštorisová: *Scenography of Shakespearomania I – III* by Peter
Scherhauser in the Goose on the String Theatre in Brno

Věra Velemanová: *Jan Dušek and his three Hamlets*

3.30–4.00pm

Coffee break

4.00–5.00pm

Section 3 (chair Klára Škrobánková)

Tereza Zálešáková: *A Midsummer Night's Dream as a matter of gender*

Jana Cindlerová: *Hamlet in Ostrava*

Conference Day 2: WEDNESDAY, November 9

Conference venue: Masaryk University, Faculty of Arts (Arna Nováka 1, room B 2.23)

9.15am

Morning coffee/tea available

9.30–10.30am

Keynote speech

Christian Billing: *Race as Scenography in Jozef Ciller's Set Design and
Katarína Holková's Costumes for Rastislav Ballek's Production of Othello
at the Národní Divadlo Brno (2014)*

10.30–11.00am

Coffee break

11.00am–12.00pm	<p>Section 4 (chair Eliška Poláčková)</p> <p>Vlasta Koubská: <i>Stage and costume designs of František Zelenka (1904–1944) for Shakespeare productions</i></p> <p>Zuzana Koblišková: <i>Katarína Holková and her visual poetics for Shakespeare</i></p>
12.00pm–1.30pm	<p>Lunch break</p>
1.30–2.30pm	<p>Section 5 (chair Šárka Havlíčková Kysová)</p> <p>Ewa Tomaszewska: <i>Midsummer Night's Dream in Polish puppet theatres in the Silesia region – performances directed by Josef Krofta and Marián Pecko</i></p> <p>Martin Bernátek: <i>Think of Props: objects on stage in Daniel Gulko's Shakespearian clownerie Chaos of the Heart</i></p>
2.30–3.00pm	<p>Coffee break</p>
3.00–4.00pm	<p>Concluding speech, discussion</p> <p>Pavel Drábek: <i>“First I talk, then we read, and then for a couple of days I talk...”: Comparative Dramaturgy, Interactions with Scenography, and Our Continued Discussions on Czech and Slovak Scenographies for Shakespeare</i> (concluding speech)</p>
5.00pm	<p>Informal farewell dinner</p>

The programme is subject to change.

Check the conference website btc.phil.muni.cz for updates.

Speakers – summaries and CVs

Christian Billing

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Race as Scenography in Jozef Ciller's Set Design and Katarína Holková's Costumes for Rastislav Ballek's Production of Othello at the Národní Divadlo Brno (2014)

Martin Bernátek

Mgr. Martin Bernátek is a researcher in the field of theatre architecture, theatre and media relations, and theatre scholarship, particularly with regard to the first half of the 20th century. He studied history of performance and culture, and interactive media theory at the Masaryk University, the University of Lapland, and the University of Warsaw. Since 2013 he has a non-academic position at the Department of Theatre Studies, Masaryk University (Brno, Czech Republic); since 2016 is an Assistant Professor at the Department of Theatre and Film Studies at the Palacký University Olomouc, CZ.

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Think of Props: objects on stage in Daniel Gulko's Shakespearian clownery Chaos of the Heart

In the conference paper, I focus on the use of various kinds of theatrical properties and discuss their objecthood in relation to the performance action and other stage elements from the perspective of object-oriented ontology and other non-anthropocentric concepts. In recent years, several international art exhibitions have put the object in the centre attention of artists, curators and art theorists. *dDOCUMENTA* (13) is probably the most exclusive example of this shift. While the contemporary visual artists and curators seem to rediscover the domain of object, props and puppets in close relation with new impulses from philosophy and social anthropology, such as speculative realism or object-oriented ontology, not much of a similar interest can be observed in the object-oriented theatre theory. Therefore I want to test the potential of object-oriented ontology for theatre research. I will analyze props used in the performance *Chaos srdce* (Chaos of the Heart, 2015), created by Daniel Gulko with the students of the Studio of Physical Theatre at the JAMU in Brno based on William Shakespeare's *Romeo and Juliet*. Taking the play as a pretext, Gulko and students made a clown spectacle that in various ways thematizes relation of intimacy and emotionality to the clown character. Besides strong emphasis on physical action, the staging was significant for the extensive use of masks, extravagant costumes, object and signs. I will look at props firstly through the object-oriented ontology to describe their ambivalent status of autonomous entity that is constantly recreated by changing structure of performance. Secondly, I will analyze the relation between props and the performer using Bruno Latour's Actor-Network Theory. Finally, with I'd like to evaluate the potential and limits of such an approach for scenography analysis.

Joseph E. Brandesky

Dr. Joseph E. Brandesky is Director of the Center for Slavic and Eastern European Studies at the Ohio State University–Lima and Professor at the Department of Theatre at the same university. His area of specialization is Russian and East European Theatre and Drama, from which he received PhD (1991, University of Kansas, dissertation “Nikolai Erdman's *The*

Mandate and *The Suicide: Critical Analyses*”). As a specialist in Russian and Czech theatre, Brandesky has travelled to St. Petersburg, Moscow and Prague to study and conduct research in his field. He has curated and co-curated seven Theatre Design exhibits, among them: *Jaroslav Malina: Paintings and Designs*, and *Metaphor and Irony 2: Frantisek Tröster and Contemporary Czech Theatre Design*. He has made numerous scholarly presentations at state, regional and national conferences and has published articles in *Theatre Design and Technology*, *Slavic and East European Performance* and the *Journal of Dramatic Theory and Criticism*. He received a number of awards for his scholarly and teaching activities, e.g. the Outstanding Faculty Scholar Award from the Ohio State University at Lima; the Alumni Award for Distinguished Teaching from the same university; and Herbert D. Greggs Award for Outstanding 2002 Article by the United States Institute for Theatre Technology (USITT). Brandesky has produced, directed and co-directed 50 productions, among them one with Czech designer Petr Matasek entitled *aPOEtheosis* (2013, coincided with the exhibit *Strings Attached: Czech Puppets*).
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Jaroslav Malina's Shifting Shakespeares – From Action Design to the Big Synthesis

This presentation will begin with a memorial document about the life and career of Jaroslav Malina, soon to be published in the journal *Theatre Design and Technology*. The next sections of the presentation will focus on the development of Malina's design aesthetic between 1976 and 2007. Each section will focus on visual materials from productions: Action Design (*Troillus and Cressida*, *Hamlet*, *Midsummer Night's Dream*); New Decorativeness (*Merchant of Venice*, *Timon of Athens*); Baroque Inspired “Cocktails” (*Love's Labours Lost*, *Cymbeline*); and the Big Synthesis (Verdi's *Macbeth*, *Tempest*). Comments from critics such as Vlasta Gallerova and Vera Ptackova will be supplemented by video excerpts from interviews with Jaroslav Malina.

Jana Cindlerová

Mgr. Jana Cindlerová, PhD, studied Czech Studies at Silesian University, Opava, then Theatre Studies at Masaryk University, Brno, and she completed her doctoral studies in scenology in DAMU, Prague, under the leadership of Prof. Jaroslav Vostrý. Her dissertation thesis on five dramas written by Karel Čapek was defended (2015) under the leadership of doc. Zuzana Sílová. She works full time at Silesian University, Opava, and as a part-time lecturer she gives talks on the history and theory of theatre in DAMU, Prague. Besides, she is a theatre lecturer in the National Theatre Moravian-Silesian, Ostrava. As an expert in the work of Karel Čapek, she cooperates with Society of Brethren Čapek, and as a theatre reviewer with Czech Radio, Vltava, in particular. Her studies are published in journals and anthologies, particularly in *Disk*. She is a co-author of the monograph *Word and Image on the Stage* (2010). In addition, she is a co-author of translations of Balkan dramas (in cooperation with Hasan Zahirovič), from which a contemporary play written by Croatian playwright Nina Mitrovič *This Bed Is Too Short or Only Fragments* was produced for the first time in the Czech Republic in Činoherní klub in Prague directed by Martin Čičvák (2012). She supports amateur theatre as a regular juror. Also, she collaborated in the long term with Lipka Brno, a House of Environmental Education.

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Hamlet in Ostrava

Hamlet, the opera performance directed by Radovan Lipus, is one of the three major Shakespearean works which have been staged this year in the National Theatre Moravian-Silesian in Ostrava. This institution is also an initiator of a wide all-city project called Shakespeare Ostrava 2016. In comparison with the other two productions – drama *Merry*

Wives of Windsor and *Midsummer Night's Dream* (now in Ostrava as a ballet composed by Felix Mendelssohn-Bartholdy, choreography by Youri Vámos) – Hamlet is the only tragedy among them, and besides, it is currently staged as an opera composed by Ambrois Thomas, who shifts Shakespeare's original story towards new interpretations, i.e. he uses the basic theme transforming it in accordance with the traditional structure of libretto. This French opera of 1868 is presented in Ostrava for the first time. It shows all the characteristic features (e.g. strong romantic emotions) of so-called lyric drama in the foundations of which grand French opera enriched by comic opera in the middle of 19th century is situated. Another interesting thing is that Jiří Nekvasil, principal and opera director, along with new faces of the opera ensemble in Ostrava – Jakub Klecker, artistic manager, and Eva Mikulášková, literary manager, addressed Radovan Lipus, experienced drama director, who has also worked for radio and television. He is closely connected to the famous period in 1992–2008 in the National Theatre Moravian-Silesian as he managed to transform the drama ensemble from a regional level to much higher quality (helped by director Juraj Deák). However, as an opera director he makes his debut in Ostrava on the stage of one of the most prestigious European opera houses. He makes good use of all his previous experience in drama staging, and with help of his former colleague David Bazika, theatre designer, he creates a magnificent poetic parable deeply touching today's world.

Dennis Christilles

Dr. Dennis Christilles is an Associate Professor of Theatre at the University of Kansas where he teaches, directs and designs and is currently serving as University Theatre Artistic Director. He has been the Director of the KU Summer Theatre in Greece program since 2000. For that program he has adapted and directed shared language productions of *Trojan Women*, *Eumenides*, *Agamemnon*, *Bacchae*, *Orestes* and *Electra* for performance in the Ancient Theatre of Oiniades, Greece. His other directing credits include *A Midsummer Night's Dream*, *Jungalbook*, *The Odyssey*, *Through the Looking Glass*, *King Stag*, *Talley's Folly* as well as his own adaptations of Aristophanes' *Congress of Women*, H. G. Wells' *The Time Machine* and Bram Stoker's *Dracula*. He has created designs for *West Side Story*, *Jesus Christ Superstar*, *Company*, *Measure for Measure*, *Blithe Spirit*, *Othello*, *Tartuffe*, *Threepenny Opera*, *The Crucible*, *The Norman Conquests*, *As You Like It*, *Pageant*, *Abide With Me*, *Spitfire Grill*, *Hedda Gabler*, *Sea Gull*, *Ghosts*, *HMS Pinafore*, *Kiss Me Kate*, *A Doll's House*, *Mousetrap*, *Temptation* and *A Midsummer Night's Dream*.

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Jaroslav Malina and the Winds of Change: Observations on Two Productions on the Cusp of the Velvet Revolution

During the winter of 1988–89 I had the opportunity to experience several productions designed by Jaroslav Malina. My notes from these productions became the basis of my dissertation on the work of Malina and "action design". Malina's unique and personal approach to scenography can be seen in two of these productions – Shakespeare's *Richard II* and *Love's Labour's Lost*. That winter nearly 30 years ago was an important time for then Czechoslovakia. As visitors, we had no way of knowing the monumental changes that were about to occur. Many of the political undercurrents of the time could be perceived in retrospect through the work of Malina and his collaborators. This paper presents a description and analysis of the two productions and some observations on their importance during that time.

Pavel Drábek

Dr. Pavel Drábek is Professor of Drama and Theatre Practice in the School of Arts, University of Hull, UK. His research and teaching interests range from Shakespeare, early modern drama and theatre in Europe, through drama translation, adaptation and dramaturgy, music theatre to theatre theory. He has published on translations of Shakespeare (*České pokusy o Shakespeara* (Czech Attempts at Shakespeare), 2012), on John Fletcher (*Fletcherian Dramatic Achievement: The Mature Plays of John Fletcher*, 2010), on seventeenth-century English comedy in Germany, on early modern marionette theatre in central Europe and on theatre structuralism and semiotics. As a theatre practitioner he has been writing and translating opera librettos (mostly collaborating with composer Ondřej Kyas), translating and writing plays, e.g. *Everyman* (2014), *Nissen's Jewel* (2016, staged as *Leviatan*), *To the Very Bottom* (*Nadno*, a musical), etc. He co-founded and led the Ensemble Opera Diversa, a professional music and modern opera company based in Brno, Czech Republic. Recently, with his Hull colleague Christian M. Billing, they co-edited a special issue of the journal *Theatralia* dedicated to *Czech Puppet Theatre in Global Contexts* (Autumn 2015). With colleagues from Masaryk University, where he worked previously, he has recently completed a 500-page critical reader of *Czech Theatre Theory* (forthcoming with Charles University Press in 2016). Currently he is co-editing a volume on *Transnational Networks on Early Modern Theatre* with M. A. Katritzky, and working on a book on *Adapting and Translating for the Stage*.

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“First I talk, then we read, and then for a couple of days I talk...”: Comparative Dramaturgy, Interactions with Scenography, and Our Continued Discussions on Czech and Slovak Scenographies for Shakespeare

At our last conference on Czech and Slovak scenographies for Shakespeare in Hull in November 2015, during the discussions, a theme appeared about the cultural differences in dramaturgical practices between the Czech and Slovak theatre cultures and the Anglo-American theatre. While any generalisation would misrepresent the variety of theatre practices, there are tendencies and trends that are culture-specific and entitle us to observe differences between the two systems. My paper works with the findings from a range of interviews with several theatre practitioners in the UK and in continental Europe, and argues for epistemological differences that inform theatre cultures and its different attitudes to textuality, to scenography and to the Shakespearean myth. By way of summary, the second half of my paper will respond to the papers presented at our conference.

Dagmar Inštorisová

Prof. PhDr. Dagmar Inštorisová, PhD. (1961) is professor in aesthetics and theatre studies, graduated in specialisation theory of culture at the Department of Aesthetics and Art, Faculty of Arts, Comenius University in Bratislava, Slovakia. Since 1994 to 2014 she worked as a scientific researcher and pedagogue – focusing on the history of theatre, theory of drama interpretation and semiotics – at the Institute of Literary and Artistic Communication at the Faculty of Arts, Constantine the Philosopher University in Nitra, Slovakia. There she led seminars on interpretation of drama work, theatre criticism, theatre workshops and seminars on speech techniques. She is the author of a number of monographs, e.g. *On Expression Variability of Theatre* (2001) which deals with semantics and semiotics of theatre (awarded by Literary Fund); *Faces of Contemporary Slovak Theatre* (2006); *Reading the Mind of Playwright (Karol Horák)* (2007) in which the drama works by one of the most significant Slovak playwrights are analysed in terms of reception and interpretation; *Interpretation of Drama Works* (2010); and *Critically on Theatre* (2013) which compiles twenty years of her critique writing. She is also the editor and co-author of several collective monographs and

proceedings introducing various interpretation strategies, e.g. *Prospects into Contemporary Slovak Theatre* (2003); *Interpretation of Drama Work (Prolegomena)* (2004); *Peter Scherhauser – the Teacher of “Clowns”* (Peter Scherhauser – Učiteľ „šášků“, 2006); *Theatre – Interactivness, Performance, Discourse* (2009), *Saga of Kremnica Gags* (2010); *Antigone – the Unfinished “Tetralogy”* (2013), as well as many studies, articles and reviews. She also deals with drama and literary works for children and radio broadcasting. Two of her research projects were awarded as excellent: project VEGA: Theatre – Interactivness, Performance, Discourse; and KEGA: Interpretation of Drama Work. She is the author of more than 280 reviews, studies and scholarly articles published home and abroad. Within her last ESF project Education by Theatre (fund of almost 850 000 EUR), 45 monographs, methodologies and electronic publications were published.

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Scenography of Shakespearomania I–III by Peter Scherhauser in the Goose on the String Theatre in Brno

The paper is to tackle three projects: *Veličenstva Blázni* (Foolish Majesties) – *SHAKESPEAROMÁNIE I.* (1988), *Lidé Hamleti* (People Hamlets) – *SHAKESPEAROMÁNIE II.* (1990), and *Člověk Bouře* (Human Storm) – *SHAKESPEAROMÁNIE III.* (1992) in an analytical and poetical way.

Zuzana Koblišková

Mgr. Zuzana Koblišková is a Curator of the Scenography Collections at the Museum of the Theatre Institute in Bratislava (with a specialization in online database development, maintenance and digitizing of the museum collections). Her research at the Museum has resulted recently in co-authoring a publication of its collections, *A small museum with a large collection (A Guide to the Museum of the Theatre Institute)*. She earned her Master's degree in Art History at Comenius University in Bratislava, Slovakia, and she is currently studying her PhD at the University of Hull, GB, researching the Slovak Scenography for Shakespeare from 1920–1989. More specifically, her work examines the period of Socialist Realism.

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Katarína Holková and her visual poetics for Shakespeare

Katarína Holková is a Slovak costume designer active in Slovak, Czech and German theatres since 2005. She graduated from both VŠMU [Academy of Performing Arts] (stage and costume design) and VŠVU [Academy of Visual Arts] (fashion design), and has already designed costumes for six productions of Shakespeare, both in Slovakia and Czech Republic. For the purpose of this paper I would like to analyse three productions under the direction of Rastislav Ballek. Two of them took place in Moravia (*Macbeth*, 2014, National Moravian-Silesian Theatre, and *Othello*, 2014, National Theatre Brno) and one (*Mojmír II or The Twilight of an Empire*, 2015, Slovak National Theatre Bratislava) in Slovakia. All of them represent Holková's unique style, as well as her specific approach to costume design. Holková was able to exercise her creativity in collaboration with Ballek to a very high degree. All three productions refer to her fine arts practice which gives the productions a very expressive and unique visual emphasis. Although the third production, *Mojmír II or The Twilight of an Empire*, is not a Shakespeare play it fits the analyses for several reasons. The allusions to *King Lear* are very clear and the formation of the characters through the use of media is very similar in all three productions. Holková inclines to avant-garde designs inspired by pop culture but the use of contemporary materials and patterns is not purposeless as each of the costumes is tailored according to the specific needs of each character. This paper seeks to analyse the influence of the fine arts practice in her costume designs and the

use of painting techniques as well as the use of the colours in relation to the modelling of Shakespearean characters.

Vlasta Koubská

Doc. PhDr. Vlasta Koubská lectures on history and theory of stage and costume design at the Academy of Performing Arts in Prague. For many years she worked as a curator of the collection of stage and costume designs at the Theatre Department of the National Museum in Prague, and also worked as the head of this department. She mainly deals with scenography of Czech avant-garde in 1920s and 1930s. She is the author of numerous publications and scenography exhibitions (for example F. Tröster, F. Zelenka, J. Čapek, B. Feuerstein, F. Muzika, V. Hofman, A. V. Hrska, F. Tichý, J. Malina, J. Svoboda, O. Schindler, etc.)

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Stage and costume designs of František Zelenka (1904–1944) for Shakespeare productions

The paper will focus on František Zelenka's stage designs for Shakespeare's plays. This excellent stage designer contributed to Shakespeare productions seven times, but our attention will focus primarily on three of them: *Blažena a Beneš* (1926, *Much Ado About Nothing*), *As You Like It* (1926) and *Richard III* (1943). Cooperation with director K. H. Hilar in the National Theatre was really an interesting example of avant-garde stage design on the Czech first scene. In the comedies, we see the strong influence of poetism, playful student's perspective on the work with scenic objects and expressive use of animated actions of actors. Both productions of comedies promoted directorial concept not only in scenography, but significantly changed the view of the "historical" costumes used in productions of Shakespeare's plays to that time. Colorful and funny costumes changed the characters completely. About the performance of *Richard III*, which was created in the Theresienstadt ghetto, we have only scanty information, but the stage design at least shows extremely sophisticated use of stage object.

Eva Stehlíková

Prof. PhDr. Eva Stehlíková graduated in Latin and Czech language and literature at the Charles University, Prague, CZ in 1969, and arrived at the study of theatre accidentally but nonetheless inevitably. In the time of the so-called 'normalisation' (in the 1970's and 1980's following the Soviet invasion of Czechoslovakia), when she was employed at the Czechoslovak Academy of Sciences but was barred from all serious research due to political reasons, theatre people sought her to seek advice for their productions of classical drama – a task she has been performing repeatedly since then (e.g. production of Seneca's *Phaedra*, directed by Hana Burešová, 2007). After the fall of communism in the Czech Republic, she lectured on classical and medieval drama and theatre at both major Czech universities, Charles University, Prague, and Masaryk University, Brno. She also published numerous studies and reviews on the topics, and several monographs: *The Greek Theatre of the Classical Period* (1991), *The Roman Theatre* (1993), *The Ancient Theatre* (2005, also available in English) on the classical drama and theatre; *The theatre in the time of Nero and Seneca* (2006), *And what if it is theatre?* (1998) on medieval drama. She has been also translating from Latin and Greek, initially with Karel Hubka (*Menandros, Hrotsvita*) and later by herself (Plautus, Seneca).

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Going To Bed With Cressida. A side note on Malina's stage setting for Rajmont's Troilus and Cressida production (Činoherní studio – Drama Studio, 1979)

The play *Troilus and Cressida* does not belong among those staged frequently; since its first staging in 1921 (Vinohrady Theatre, director J. Kvapil, setting A. Wenig) it has been staged ten times only with a somewhat questionable result. As if there was still hanging over the play a statement by František Chudoba who regarded the play as “a lot of strange characters and actions” (*A Shakespeare Book*, 1941). The only production clearly surpassing this limitation was Ivan Rajmont's production at *Činoherní studio* (Drama Studio) in Ústí nad Labem in 1979. Its success was based on a radical modification of the text through which Alex Koenigsmark (possibly in cooperation with others) crossed the confines of a mere adaptation and significantly contributed to the shaping of the production. Joining Teiresias and Pandar into one character, namely that of Kibitzer, suppressing the ancient origins of the play and stressing, in contrast, the line of the play with roots in the medieval tradition made it move into an absolute timelessness for the spectator. The director Ivan Rajmont shaped it in close cooperation with the artist Jaroslav Malina. His anti-illusionary scene contrasted sharply with the baroque-revival interior of the burgher theatre in Ústí nad Labem. It created a large oval arena inside the conventional theatre with sails at half mast, which covered up or exposed separate playing areas. Simple basic furniture (a metal bed, a mattress) was supplemented with a net hanging over the heads of the actors (partially of the audience too) containing a jumble of various rubbish. The feeling of timelessness was deepened further by Malina's unconventional costumes, a sort of a fantastic collage of fragments of uniforms from various eras. Rajmont's directing of this “grotesque about militant rubbish”, as the scenographer labelled the production, did not only relate straightforwardly to current reality and to demythologization of all values but it accomplished to get at a more general message.

Ewa Tomaszewska

Dr. Ewa Tomaszewska was born in Katowice in 1961, graduated in architecture from the Polytechnic of Krakow in 1986 and then in the stage management study (specialization – puppet theatre) from the Theatre Academy in Białystok (1990). She participated in different workshop e.g. with Peter Schumann from “Bread and Puppet Theatre”, Henk Boervinkel from Figurentheater “Triangel” and Richard Bradshaw. She has created performances for children at different Polish theatres in Białystok, Toruń, Łódź and Bielsko-Biała. Since 1990 she has worked at the Institute of Ethnology and Education in the Silesian University in Cieszyn where she leads different theatrical courses. She has also prepared many performances with students under the Student's Scene which she established at the university. She is the author of two books on Jan Dorman, original Polish creator of artistic theatre for young audience (*Jan Dorman, poeta teatru*, 2010; *Jan Dorman – własną drogą*, 2012) and the author of a book about the Polish-Czechoslovak and Polish-Czech-Slovak puppetry theatre contacts in Silesia – the mutual inspiration and influences and their impact on the contemporary Czech, Slovak and Polish puppetry theatre (*Tam i z powrotem. Rzecz o lalkarskich kontaktach polsko-czechosłowackich i polsko-czesko-słowackich*, 2014).

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Midsummer Night's Dream in Polish puppet theatres in the Silesia region – performances directed by Josef Krofta and Marián Pecko

The text presents two performances based on Shakespeare's play: *Midsummer Night's Dream* made in Wrocław Puppet Theatre (2003) and in Puppet Theatre „Banialuka” in Bielsko-Biała (2013). They were created by two artistic teams: Czech – under the direction of Josef Krofta, and Slovak – directed by Marián Pecko. The description and analyses of the two performances is to discuss the significant presence of artists from the Czech Republic and

Slovakia on the puppet theatre stages in Poland. Polish, Czech and Slovak puppetry collaboration became a reality at the end of the 1970s, and took on a new quality after 1992. At this time in Polish theatres appeared the stage directors such as: Brožek, Chalupová-Pěničková, Kopecký (Matěj, father and son), Krofta (Josef and Jakub), Nosalék, Pecko, Spišak, Štumpf; stage designers: Andraško, Doležal, Farkašova, Hubička, Lipták, Kalfus, Kuchinka, Kudlička, Polívka, Tománek, Volkmer, Zákostecký, Zavorský; composers: Mankovecký, Helebrand, Engonidis. At the same time Czech artists, such as Karel Brožek, Petr Nosalék and Jakub Krofta, became artistic directors of Polish puppet theaters in Katowice and Wrocław, which was an unprecedented phenomenon.

Věra Velemanová

Mgr. Věra Velemanová is a researcher and employee of the Department of Czech Theatre Studies, Arts and Theatre Institute. Her research focuses on the 20th century Czech set design and theatre history of Russian immigrants in Czechoslovakia between 1918 and 1938. She is the author of texts elaborating on the issue of legionary theatre in Russia between 1914 and 1920. She also works as a curator of theatre exhibitions. Career: 1984–1989: undergraduate and graduate studies at the Faculty of Education, Hradec Králové, CZ, major in Czech language – Visual Arts Education; 1990–1996: undergraduate and graduate studies at the Department of Theatre and Film Studies of the Faculty of Arts, Charles University, Prague, CZ; 1997–2000: researcher, County Museum – Miners' Museum, Příbram, CZ; 2000–present: researcher, Department of Czech Theatre Studies, Arts and Theatre Institute, Prague; since 2013: postgraduate studies at the Department of Theatre Studies of the Faculty of Arts, Charles university, Prague.
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Jan Dušek and his three Hamlets

Jan Dušek (*1942) created three characteristic set designs for the play by William Shakespeare during normalization in a relatively short time. In the first case he treated *Hamlet* for the Theatre of Petr Bezruč in Ostrava (1970, directed by Pavel Hradil), in the second for the Theatre of J. K. Tyl in Plzeň (1974, directed by Otto Ševčík) and in the third for the Theatre on the Balustrades in Prague (1978, directed by Evald Schorm). Each set design was very progressive and minimalistic, and he applied the principles of action scenography and very purist costumes, which referred in details to the fashion of the 1970s. The paper will inquire into these three set designs with the accent on synthesis of scenographic, overhead and acting parts, and their relation to Shakespeare's text and to the period consequences of the post occupation era.

Jana (Bžochová-)Wild

Prof. PhDr. Jana (Bžochová-)Wild, PhD, is Professor of Theatre Studies at the Academy of Performing Arts (VŠMU) Bratislava. Her publications include monographs in Slovak language: *Hamlet: The Adventure of a Text* (1998), *An Enchanted Island? Shakespeare's „The Tempest“ Otherwise* (2003), *A Short Cultural History of Hamlet* (2007) and the textbook *Introduction to the Shakespearean Theatre* (1999). She translated *Shakespeare. The Essential Handbook* (2006), edited a set of essays *The reception of Shakespeare: from Women's Reading to Feminisms* (Aspekt Nr. 2, 2001), and two collections „*In double Trust*“. *Shakespeare in Central Europe* (2014, in English) and *Mirrors off for the Times. Shakespeare in Central European Theatre* (2015). As visiting professor at BISLA (Bratislava School of Liberal Arts) she has launched the course *Political Shakespeare* (2007 and 2008). Organizer

of two international Shakespeare conferences in Bratislava *Chronicles of the Time* (2013) and *Shakespeare in Between* (2016).
wild.vsmu@gmail.com

Oriental Bazaar or Communist Garbage? (Comedy of Errors, 1971)

The paper reflects upon and contextualizes the stage and costume design for the *Comedy of Errors* staged 1971 in the Slovak National Theatre Bratislava (director Jozef Budský, stage design Čestmír Pechr, costumes Stanislava Vaníčková). Staged as a grotesque farce offering a lot of fun and entertainment for the audience, the visual design of this production referred to a world of a shabby bazaar and communist garbage. The production showed a mishmash where nothing was to be taken at face value – no doubt, a picture of a disorientated society and overall decay in the aftermath of the military invasion of 1968.

Tereza Zálešáková

Mgr. Tereza Zálešáková graduated at the Department of Theatre studies at the Faculty of Arts, Masaryk University in Brno in 2015, with a diploma thesis “Inscenační historie Války s mloky” (The Performance history of The War with the Newts). Subsequently, she decided to focus her long-standing interest on musical theatre and her PhD research concerns with Czech musical(s) after 1989. Occasionally, she cooperated with theatre journals *RozRazil online* and *Studentský SAD*. From 2009 to 2015, she worked for the Moravian Library in Brno, particularly in the project VISK 9, also VISK 5 and Kramerius.
361226@mail.muni.cz

A Midsummer Night's Dream as a matter of gender

It is not a common aspect of today's theatre that it would comment on current social matters with the use of musical genre. Stanislav Moša was the one to use such a commentary in the 1990s; first as a librettist and director of Shakespearean *Midsummer Night's Dream*. The crucial aspects of Shakespeare's comedy are those of marital bed and a celebration of natural consequences and order. Moša's production stems from the fantastic and dreamy parts of Shakespeare's play. There are two different allegories: human society is viewed through the world of elves which is, technically, primarily visible in the stage design. Libretto, however, describes the inner state of such a society mainly with the use of music terms. Harmony and disharmony of tones reflects mutual relations between individual figures. Natural laws have been replaced by musical laws; celebration of marriage by non-functional relations; and joy of life by misfortune. All of them are recycled in a deadly, repetitive cycle. Moša's libretto keeps more or less all the characters present in the original play; however, it destroys the social hierarchy as portrayed by Shakespeare. The destiny of empty characters is highlighted here; characters whose frustration is reflected in their impossible relations and, as a whole, in a sort of gender conflict. Genderless Puck becomes the main figure of this midsummer fairy – he becomes narrator, initiator, conductor, and commentator whose story about a surreal dream of harmony turns into a harsh critique of human society as such. Musical as a form primarily connects all the individual parts due to main motives present in the libretto and reflected by the stage design, choreography, and metaphorically also by musical elements. While presented in Prague, Křižík's fountain naturally became a part of the production.

CALL FOR PAPERS
BRNO THEATRALLIA CONFERENCE 2018:
Theatre Theory – Contexts / Histories / Potential of Structural Approach

MAY 2018

Department of Theatre Studies
Faculty of Arts, Masaryk University Brno, Czech Republic

An International Symposium The BRNO THEATRALLIA CONFERENCE 2018, hosted by the Department of Theatre Studies, Masaryk University (Brno, Czech Republic), is the second conference of a series of conferences connected to the journal THEATRALLIA. The main theme further explores issues addressed on two previous **Prague Semiotics Stage Revisited** conferences.

Selected proceedings from the conference will be published in a special issue of THEATRALLIA (vol. 2020/2; the paper submission deadline is October 31, 2019).

Czech music aesthetician, musicologist, theatre and literary theorist, composer and critic **Otakar Zich** (1879–1934) is considered the founding figure of modern theatre theory (Elam) and a great number of theorists have related their work to Zich and his theory. As part of a 3–year research project on Otakar Zich (Czech Grant Agency, 2016–2018), we are working on a critical edition of Zich’s seminal work *The Aesthetics of Dramatic Art* (1931) in English, its contexts, reception and its critical heritage. However, internationally, in the fields of theatre theory and musicology, only limited attention has been given to this seminal figure. Such is the starting point of the dialogue we seek to open at the conference. Among the topics we offer are:

- terminological issues in contemporary theory of theatre
- current issues of structuralism and/or semiotics of theatre
- theatre theory in relation to performance analysis
- the reception of Prague School theatre theory
- post-structuralist and “post” post-structuralist developments in theatre theory
- drama as literature and theatre.
- individual theorists, their lives and works (eg. Jiří Veltruský as a semiotician and person; Otakar Zich – a crossover of theory of art and practice; Michael L. Quinn – a reception of the Prague School in English-speaking academia)

Further suggestions contributing to the dialogue are welcome and will be considered.

Scholars from various fields as well as theatre practitioners, translators, and theatre critics are warmly welcome to join and participate in the event either as speakers or audience members.

Paper proposals should include the following:

- paper title
- abstract of 250–300 words
- name(s) of the author/s
- contact address
- telephone number
- email address

- institutional affiliation (if applicable)
- short biographical note (of maximum a one-page CV)

Please send the proposed **paper title, abstract, and biographical note** and the other information to the conference organizers (both the addresses below) on or before October 31, 2017.

Conference Organisers:

- a) Šárka Havlíčková Kysová (Masaryk University) theatralia.conference@phil.muni.cz
- b) David Drozd (Masaryk University): drozd@mail.muni.cz

Conference fee for speakers: **800 CZK**

On Behalf of the Project Organising Committee:

David Drozd (Masaryk University)
Tomáš Kačer (Masaryk University)
Pavel Drábek (University of Hull)
Šárka Havlíčková Kysová (Masaryk University, Brno)
Veronika Ambros (University of Toronto)

THEATRALIA
Journal of Theatre Studies

THEATRALIA vol. 2018/2: Czech and Slovak Scenography for Shakespeare

Selected proceedings from the Brno Theatralia Conference 2016 will be published in a special issue of the peer-reviewed journal *Theatralia*, vol. 2018/2. Also the papers which have not been presented at BTC 2016 could be accepted for the special issue of the journal. Proceedings accepted for publication will be published in the main section of the special issue of *Theatralia* entitled “Czech and Slovak Scenography for Shakespeare”. Thematically non-related papers can be accepted for publication in the section “Spectrum” of *Theatralia*.

Submission deadline for papers is 31 December 2017.

The publication in *Theatralia* is free of charge.

We are looking forward to your submissions!

For further information please contact:

the Editor-in-Chief, Šárka Havlíčková Kysová (sarka.havlicek@mail.muni.cz)
or the Executive Editor, Iva Mikulová (theatralia@phil.muni.cz)

Side Events

EXHIBITION OF JAROSLAV MALINA'S PAINTINGS FROM 2011 TO 2016

Venue: Divadlo Husa na Provázku (Theatre Goose on the String), Zelný trh 9, foyer

If you are interested to visit the exhibition, please, contact the conference organizers.



Divadlo Husa na provázku
vás zve na výstavu

Jaroslav Malina
čas pro hry – čas prohry
malby 2011 – 2016

Vernisáž 25. října 2016 v 17 hod.
Výstavu zahájí Irena Malíková – Konštantová a dramaturg Miroslav Plešák.
Foyer divadla - Zelný trh 9, Brno
Výstava potrvá do 31. 12. 2016



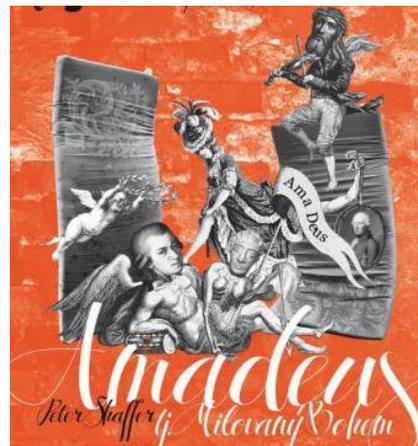
THEATRE PERFORMANCES

Tue, Nov 8

“Amadeus (i.e. Beloved by God) – Hommage à Miloš Forman”

Are we able to withstand light – when it too vehemently shines in our eyes? This production is dedicated to Miloš Forman who allowed the theatre to work with motifs from his film.

He behaves like a runaway teenager and writes works of musical genius. Antonio. He claims to be the patron of the average man and in frustration he turns to crime. As a backdrop there is the constant sound of the Requiem and something otherworldly floats through the air. One wants to cry, repent, and, perchance, to pray – however there is no longer anyone to address. Salieri has silenced God...



Venue: Divadlo Husa na provázku (Goose on the String Theatre), Zelný trh 9

Duration: 7–9.30pm

Language: Czech

“Tosca”

She sacrificed all for art and love and in the end there was only desolation and death...

Tosca – famous star, but also a woman and a lover, who loses everything in a single night. Maria Callas – one of the world’s most famous opera singers, but also a woman and a lover, who renounced all for her art, only in the end to give up art for a love that was never fulfilled. Two fates that merge in one moment...

Venue: Janáčkovo divadlo (Janáček Theatre), Rooseveltova 1–7

Duration: 7–9.30pm

Language: Performed in the original Italian with Czech and English surtitles



If you are interested to see any of the shows, please, contact the conference organizers the preceding evening at the latest.

Wed, Nov 9

“The Black Swan”

Not even swans are what they seem to be...

People seem to base their predictions on previous experiences. Experiences, however, prove that no previous experience can prevent us from making mistakes in predicting the future. Based on a bestseller by Nassim Taleb, American scientist and investment adviser, who analyses the phenomenon of “black swans”, unexpected situations and events that have a great impact on individuals and even the society.



Venue: Divadlo Reduta (Reduta Theatre), Zelný trh 4

Duration: 7–8.30pm

Language: Czech

“La Traviata”

A Parisian courtesan sacrifices her one hope of personal happiness for the sake of her lover.

The moving story of the famous Parisian courtesan from the 19th century in a classic production of one of Verdi’s most famous operas. Clear and moving lyrical music that in Italian bel canto closely combines with dramatic expression performed by two-time recipient of the Thalia Award Jana Šrejma Kačírková, and Aleš Briscein, a guest performer at the leading European opera stages.



Venue: Janáčkovovo divadlo (Janáček Theatre),

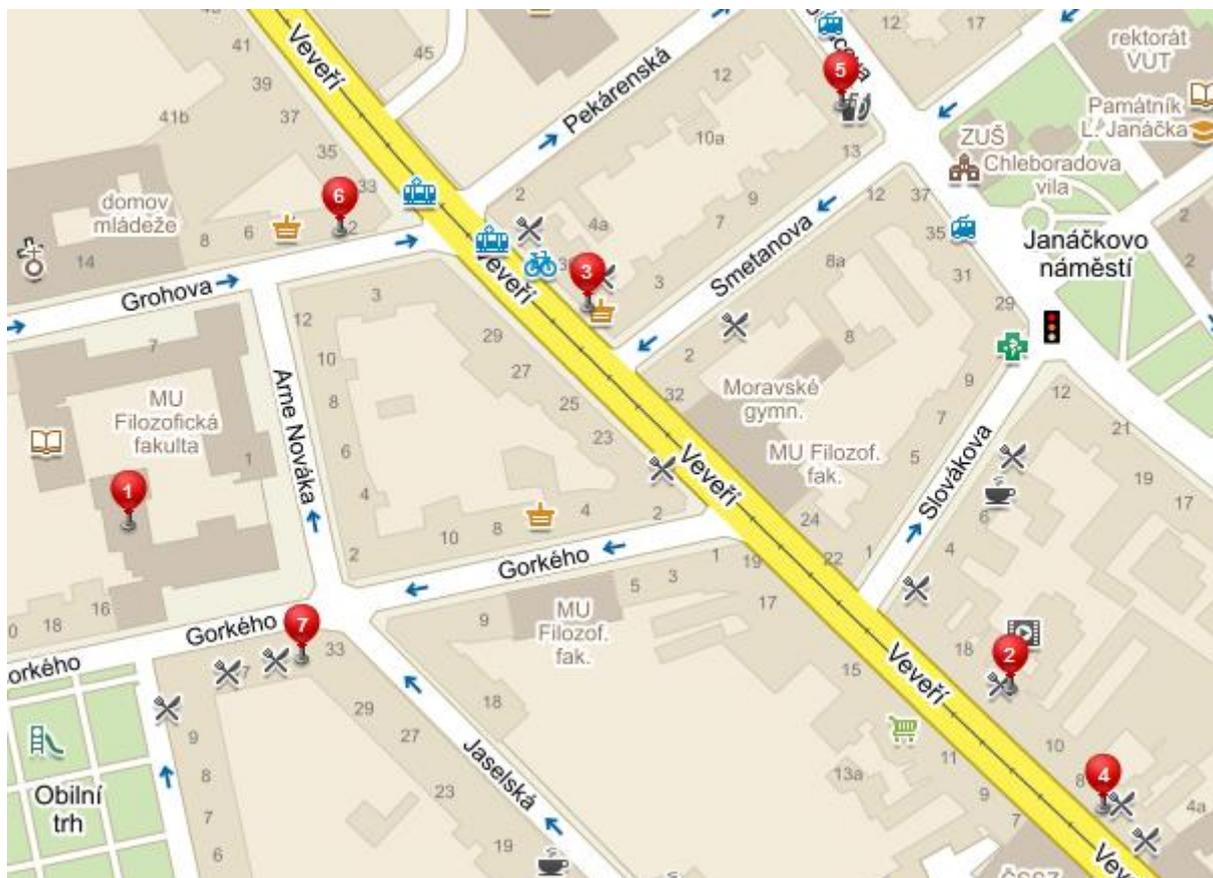
Rooseveltova 1–7

Duration: 7–9.40pm

Language: Performed in the original Italian with Czech and English surtitles

If you are interested to see any of the shows, please, contact the conference organizers the preceding evening at the latest.

Places to eat near the conference venue



Conference Venue
Arna Nováka 1



Bistro Franz
Veveří 461/14, Brno, 602 00, okres Brno-město
49.1995944N, 16.6025519E



Kupé
Veveří 339/34, Brno, 602 00, okres Brno-město
49.2009375N, 16.6002989E



Cattani
Veveří 453/6a, Brno, 602 00, okres Brno-město
49.1991739N, 16.6030536E



FreshFanatic
Kounicova 284/39, Brno, 602 00, okres Brno-město
49.2016456N, 16.6016533E



Stavba
Grohova 101/2, Brno, 602 00, okres Brno-město
49.2012031N, 16.5989833E



Siam Thai
Gorkého 62/13, Brno, 602 00, okres Brno-město
49.1997003N, 16.5987808E

See the conference website btc.phil.muni.cz for detailed information about the individual restaurants.

The theatre houses



1. Conference Venue
2. Janáčkovo divadlo (Janáček Theatre)
3. Divadlo Reduta (Reduta Theatre)
4. Divadlo Husa na provázku (Goose on the String Theatre)

Contacts

ORGANIZERS

Main organizer: Šárka Havlíčková Kysová: +420 773 779 005

Coordinator: Naďa Satková: +420 728 778 506

Coordinator: Eliška Poláčková: +420 734 132 739

VENUE

Conference Room: building B, B2.23

Coffee Break Room: building B, B2.11

