

To my readers!

Everything started yesterday. Merrily, merrily, merrily... Gently down the stream.

Leoš Janáček it was, who rode forth on the Cunning Little Vixen, drinking rye and directing quaint masks, which came from all periods of the history of theatre (this bizarre spectacle - seeing Janáček ride one of his own characters - was probably not understood by most of our foreign guests). The passers-by, and indeed anybody who reveled in such a thing, joined the parade, and clapped their hands and cheered and flowed towards the “Goose on the String’s” (Husa na Provázku) larger auditorium. There, enshrouded in a veil of theatre mist, and directed by Martin Domkář, the opening ceremony took place. Eva Kašpárková spoke on behalf of the organisation team, and received a huge cardboard heart. The Dean of the Theatre Faculty, Zbyněk Srba, spoke of the positive contributions of the festival events. At the end of the ceremony, the manager of the festival - prof. Petr Oslzý - virtually enchanted everyone with his spoken English.

The whole wild spectacle looked as though the organisers had so much fun that they somehow forgot about the serious business. For my part, I would probably pay more attention to rehearsing such an event. Nevertheless, the show served its purpose perfectly, as the news of the festival was spread among the general public (even though I think that the citizens of Brno have already had their fair share of public parades), and as the audience (mostly students) reacted enthusiastically to the situational jokes.

No, it was neither April 1, nor May 1, nor a Friday, or any other free-day. Believe it or not, the citizens of Brno have cast their eyes upon the papier-maché surrogates of parade floats, and on other such monstrosities, which started from the Theatre Faculty (DiFa) of Janáček Academy of Music and Performing Arts in a thematic pageant, and headed for the central city square (Náměstí Svobody) and continued as far as the CED (Centre for Experimental Theatre). He who knew us laughed, and winked at us.

The first performance of the festival was “George Dandin, or The Abashed Husband”, as portrayed by the students from Slovenia. The whole day, however, continued in the style of classical plays and authors, although often with an unconventional twist. You, the audience, were given the chance to see the performance of students from South Korea (for those who didn't manage to see it - there is still one re-run coming), while the off-programme introduced a dazzling show - a grotesque love story “Aucassin and Nicola”-which brought back memories of the good old days, when a gentleman's word was his bond, and when you were hit on the head with a stone if you lied, and yet... and yet life in those days had its upside.

Lukáš Paleček
Editor-in-chief

Dear readers,

we are truly sorry, there was a mistake in the last Meeting Point with a telephone number to the Infocentre. The right numbers are:

+420 542591344

and +420 542 591 345

If you would like, you can send your contributes on performances to the redaction of Meeting Point to email adress: enc11redakce@gmail.com. You can also leave them in the boxes we put at the Infocentre, foyer of DIFA JAMU and in all theaters.

The topic of these festival is „Aplause, please!“, so, we are marking each review with symbol of „Martička“, which shows intensity of your applause.

Yours sincerelly

redaction of Meeting Point



Leoš Janáček



Leoš Janáček on fox Bystrouške



jumper



REVIEWS OF THE MAIN PROGRAMME

Akademija za gledališče, radio, film in televizijo/ University of Ljubljana, Academy of Theatre, Radio, Film and Television

LJUBLJANA, SLOVENIA

GEORGE DANDIN OR THE ABASHED HUSBAND

The darkness, which, paradoxically, means light

The first thing that struck me as I entered the auditorium was the stage. A cord was strung across the stage some 2 metres off the ground. On the cord were hanging clothes from the period of classicism, an umbrella, high heels, an artificial sunflower and a canvas. In the middle of the stage there was a wooden board with shoes on it. This cluster of random items defined and redefined itself and its role throughout the performance. At the end it was clear that the initial image represented symbols of social prestige, power, hidden secrets, linkage but also “purchased luck” and contempt. The actors were already in full flow (in a theatrical no-man’s land created by the half-drawn curtain) when the spectators were taking their seats. They were making various sounds, shouting out, striking the tambourine, walking back and forth and using their heels to give rhythm to the busy scene.

After the Encounter gong they ran in different directions of the stage, added to their costumes with props from the cord and reorganized the rest of the objects from the scene. On the wall they wrote in chalk DANDIN and then NOBLE – tableau! - they allowed the spectator a few seconds to recover – BOO! - this outcry set the action to motion again.

Throughout the play, the stage and the auditorium both being lit, the actors were reacting to the audience. Sometimes they addressed them with a totally straightforward utterance: “This is theatre and we perform a story about life.”

The staging was in some parts based on the “theatre in theatre” principle. The small stage from the board in the middle set a boundary to the scene while around were dispersed the other, non-playing, actors, who were carefully observing the action and passing props over to the performing actors right on time. At the same time this was also a play – a play for us, spectators. Brechtian distance from the role and action on the base board was perfectly illustrated by an actor who, his own act over, took off his flossy wig, leaned against the doorjamb, lit his cigarette and settled down to watch his colleagues.

The costumes of actors represented the play/life themes – climbing the social ladder was symbolized by an

ornamented coat (at one point the main character Dandin is forced to take it off, kneel and beg his master, which was a disgrace for him), an artificial sectional sunflower that serves the seducer as a whip and a way to show affection, always depending on his need and specifics of the situation and other factors.

In a similar way to nowadays, little effort is made to climb the social ladder, infidelity and bribery are nothing new, although this staging was careful not to hammer the point home. The actors did not try to look too pathetic, they showed a few intimate moments, in which the spectator could think a little for himself, go through a kind of catharsis. At the end of the play the main character appears in the darkness, which, paradoxically, meant light – “enlightenment”.

What I personally found disturbing was the poor performance of the actress playing the role of the housemaid. It was a small part, and still her performance was not convincing, which was extremely noticeable as she played beside her excellent colleagues. Although at one point the young lady in the role of the wife lost control and was rolling on the floor laughing, she was able to continue performing without any problems. The performance is pleasing, relaxing, funny and I can imagine it being staged for families who go to the theatre on a Sunday afternoon but also for a more demanding audience.

Dorota Lichvárová



applause 2,11 min

George Dandin or The Abashed Husband

Molière's George Dandin in the presentation of the fourth year students of the University of Ljubljana is a classical interpretation, and one which neither offends nor surprises the spectators.

For this play, which had its opening in June 2010, the director – Eva Nina Lampič - chose an interesting stage setting which is not limited to the scene itself, but extends to the surrounding space: stairs, balcony, or aisles around the auditorium.

The production begins with an open scene, one which is literally open. A store of props can be seen and a window which looks through to the other side of the building. A negligently closed curtain divides the space into two parts, just enough for the actors to hide behind it before the beginning of the show. They make noise, sing Italian arias and pace around the stage.

There is a clothesline stretched on the forestage, diverse items of clothing hanging on it, as well as pairs of shoes. The start of the performance is not marked by the traditional dimming of the lights, but rather by the actors coming out from behind the curtain and collecting one after another the garments from the clothesline. Then they bring out a small wooden stage on which most of the action is set. This additional stage can be taken, as the spectator finds out later, as an interior

room. Whenever the plot takes place somewhere inside, the acting characters stand on that wooden stage. As to the individual characters, their purpose is clear from the very beginning. George Dandin is a poor man who strives for recognition from the family he has married into. His bigheaded mother- and father-in-law express their aristocratic superiority conspicuously, with every gesture and every utterance. George's adversary – Angelica's lover - named Clytander - is so slick, one wonders why she has ever started an affair with him. Last but not least, we should mention Claudine and Lubina, a pair of servants, whose role is not so crucial, nevertheless, the play could not work without them, since they function as perfect intermediaries between the main characters.

The performances of the Ljubljana University students were all very much in the same vein. The only stand-out, in a positive sense, was the performer of the main character, whose George Dandin was really awfully desperate. In comparison to him, the performance of his wife seemed rather tedious and outspent. Angelica was not distinctive, her parts didn't create an impression of polished performance and one could easily get bored during them.

The pace of the first part of the show was nicely brisk. The story flew naturally and the spectators enjoyed themselves. Yet the second half struck as a little bit ponderous. This downturn can be ascribed to longer waiting time due to the changes of the settings between the scenes. This slackening unfortunately didn't let the whole story peak. Regardless of these imperfections, the spectators seemed satisfied and treated the young actors to more than a minute of applause, giving them cause to take a full four bows.

Markéta Toufarová



applause 2,30 min



Dandin



Dandin with his wife and her lover



Dandin with his wife

Chang pa / 창파

Students from University of Suwon / 수원 대학교

SUWON, REPUBLIC OF KOREA

HAMLET



Shim, Ceol Jong and Na, Su A

What happened to Yorick?

A coffin emerges from mist covering the stage, while a bell is ringing. A veiled figure starts to rise gradually from the coffin, twitching and shaking its long coat. The actress expresses actions and emotions merely by gestures and mimicry, making use of her voice, crying and groaning if necessary. The scene is reminiscent of Asian horrors, owing to its gloomy atmosphere. The question is whom the actress represents. Is she Ophelia, whose grave Hamlet approaches? Or Gertrude sleeping with Claudius next to the dead body of Hamlet's father? These and other questions recur during the whole performance, since the language of the performance is highly metaphorical and symbolic, sometimes difficult to be understood. The characters can represent not only Hamlet and his family, but also contemporary Korean society.

The process of understanding the performance is further complicated by the fact that every actor seems to represent more than one character, the separate stories of family members can intermingle and the meaning is revealed by a complicated system of gestures and symbols, sometimes somewhat unclear for the European audience. As a result, the actor playing the main character can be perceived as both Hamlet and Claudius, and the man in the black jacket with an umbrella could be either Horatio, watching the situation from distance, or Hamlet's father (or even Hamlet himself, as black is his emblematic colour). The program for the performance states that the Shakespeare play was "completely deconstructed", which could explain the shattered feeling from the performance and the urge to put the separate pieces of meaning together. However, it may be a futile effort stemming from the European need of smooth and logic explanations, while the Asian way is more cryptic and allusive one, understandable via emotions

more easily.

The performance is visually opulent, in spite of the limited number of props used, comprising only the coffin, Yorick's skull, fan or parasol. The movement of the actors corresponds to Asian acting conventions, being carefully timed and planned down to the tiniest detail. The performance is accompanied not only by drum beats and bell ringing, but also by noisy music, reaching high intensity in some of the most ecstatic moments, when the actors dance wildly in a Bacchic manner. The music intermingles with the noise of flowing water, the memory of drowning Ophelia, who is simultaneously twisting in the open coffin.

The Western audience, unused to the Asian style of theatrical expression, might see this Korean Hamlet as obscure or difficult to understand. However, the Korean actors showed the possibility of fresh and imaginative interpretation of this well-worn play, which can best be understood in the context of modern Korean society.

Iveta Šedová



applause 2,40 min.

Ophelia's Wedding: Let's Manga!

This Korean Hamlet gives the Central-European spectator a good lesson in the difference between what we want to see and what is, in fact, presented to us. The director Seung Hoon Chai deconstructed the classical play, to put it together again as a miraculous mosaic of unexpected motifs and themes. The performers change not only the nature of the characters, but the chronology of the actions and the setting as well. Nevertheless, maddened Ophelia, lascivious Gertrude or plotting Polonius tread the boards to act out their parts.

The set is simple and minimalistic, featuring only three small candles at the feet of three monks, sitting cross-legged. The three candles, forming a torch when put together, are warming up the cold body of the dead king. The candles are, then, extinguished in total silence, when a coffin appears in the middle of the stage, which also represents a bed if necessary.

Timid movement captures the coffin, gradually getting stronger and spastic. A body pushes its way out from the mass of the block, moving spasmodically. The figure is indistinguishable under the cloak at first, recognized only later as Ophelia (Na, Su A), who rises from the grave in a rococo dress (allusion to Manga?) with movements of mechanical doll and disordered appearance. After a moment, she piles colourful scarves to the sides of the grave, which makes the tomb look like both a wedding bed and the royal castle of Elsinor at the same time. The dead body of her father (Park, Jong Sang) is lying on the right, an umbrella next to it. Park Jong Sang plays also Claudius, which is made clear by the act of fellatio performed on him by Gertrude (again Na Su A). All royal honors are offered to him, so to say.

The actor playing Hamlet (Shim, Cheol Jong) excels especially in long scenes of madness, mastering the gestures of the feigning prince, as well as his mimicry. The sound of drums combines with bells, and Ophelia and Hamlet are heading towards orgasm. Veiled in mist, Hamlet proceeds to rape a girl brutally (which can be interpreted as a metaphor for his dialog with Gertrude). He awakens spirits, the victims of disasters and injustices that happened in Elsinor – or Korea. Several copulations befall, as well as a few orgasms.

The final scene reveals the real nature of the characters: the spirits change into the guests of the feast, dying and waking up again at the very end.

Ophelia holds Hamlet's deathmask – or is it a mask of dead Laertes?

Hamlet falls down several times, getting up again and again. He could easily represent Horatio in the end, although his person reminds one of Firs in the final scene of *The Cherry Orchard*, as well.

All in all, what is presented on the stage does not necessarily need to be understood simply as a story of the Danish prince, patricide or metatheatre. It can be also taken as a captivating story of a man who saw (and understood) too much.

Tomáš Kubart



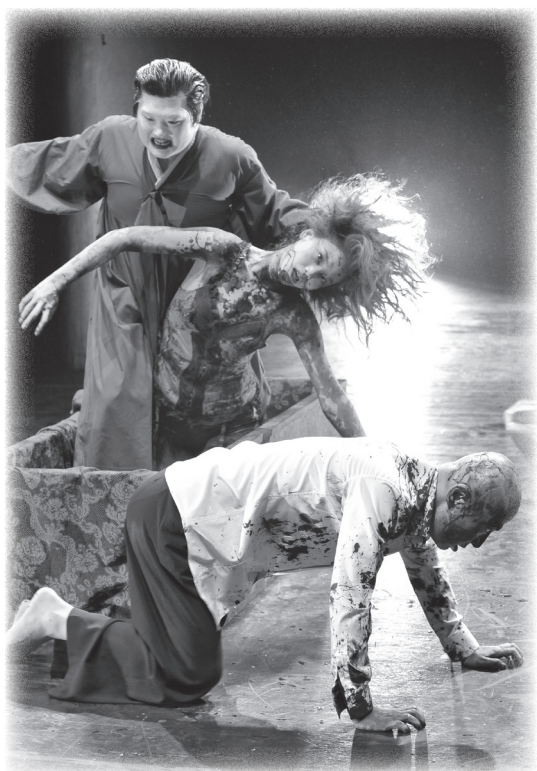
applause 2,43 min



Shim, Ceol Jong and Na, Su A



Bark, Jung Geun



Shim, Ceol Jong; Na, Su A and Lee, Kyung Jun



Shim, Ceol Jong and Na, Su A

REVIEWS OF THE OFFPROGRAMME



Czech republic, Brno
Janáček Academy Of Music And Performing Arts
in Brno
Theatre Faculty
AUCASSIN AND NICOLA

So, who's the man here?

The students of Drama and Musical Acting at the Theatre Faculty at JAMU kicked off this year's Encounter off-programme with the performance "Aucassin and Nicola" in the "Cabinet of the Muses".

As a pink and blue thread, the gender theme of male and female roles runs through the entire production. A rich shade of pink, typically associated with girls, is wedded to "boys' blue" in the characters' costumes, as the yin and yang symbols, implying that there is a bit of a man in every woman, and vice versa. Thus, it is easy to tie a long pink piece of fabric around one's waist and one can immediately change a male identity and become, for instance, Aucassin's mother, or turn into a caretaker in a second or become a youth in the blink of an eye.

Colour symbolism is not embodied only in costumes, but also in the light design and props. These, together with the costumes and open space, allow for great variability. Specific performance acts then convert a coat stand, a briefcase, a stool and a dummy first into a safe shelter, then into a prison or a weapon, a tree; tights become a rope and a wire forms a skirt. Everything can take the form of anything that is needed at a given moment. The play explores not only these metaphors, but elaborates a whole set of other symbols as well. The suitors would love to taste the virgin apples from Nicola's tree, the cock's crowing brings light and chases away night horrors and evil spirits that gain strength with the darkness.

We are told a French story about two lovers, Aucassin and Nicola, whose love is constantly obstructed, left unfulfilled, not only by their families but also by Aucassin's moaning and sighing and his total inability to act. Nicola is, in contrast, a woman of action. Aucassin loses his male identity and is manipulated into a submissive female position by others, forced, willing or not, to take pink elements from Nicola's costume until he assumes the official and visual appearance of a woman which corresponds with what he has been mentally already for a long time. In the last, decisive moment, when the production form goes against the narrative flow for the first time and is not subject to it, there seems to be a happy ending. But there is nothing left to do, Aucassin is a woman and Nicoleta is a tired man whose last option is to express his feelings and cry over love lost to a rival.

The actors change their roles and appearance according to narrative commentaries and environment (cripples, wild beasts, forest), their physical and voice skills are shown in a number of acrobatic figures and songs. The playfulness with which they approach the play then comes completely into its own in the foreign country where everything is upside down, everything is possible and it is even permissible for them to attack one another with a watermelon, eggs or a dead fish.

Net duration 60 min. If you have time, you are invited to a fruit banquet that is all around the place. Would you like nut bullets or melon bombs?

Michaela Malčíková



applause 2,15 min



Aleš Petráš and Radúz Mácha



Jozef Hruškoci and the fish

Aucassin and Nicola (grotesque love story) or The director is sinking in the postmodernism of 13th century

As stated in the programme of this “performance”, it was the product of a project called “The issues of time in humanities and social sciences” researched at the Faculty of Arts at Charles University in Prague and funded by the resources of specific university research for year 2010, register number 261107. What I keep asking myself is why it is presented within the festival of theatre schools. So be it.

The director (Barbora Herčíková) has on one hand dealt brilliantly with the absence of dramaturgy – the performance is imaginative and surely does not lack tempo and rhythm and is full of interesting moments. On the other hand, this one-hour-long performance that is trying to retell such a complex and complicated story, even in a nutshell, depends entirely on condensed action interwoven with a host of often incompatible elements. The whole mixture of directorial ideas (or post-modern copies taken from other productions, if you like) is bound to wear thin soon and does not hold any more surprises for the audience. Similarly, the grafting of personal views on the hot topic of fading differences between men and women appears only as an act of wilfulness rather than something meant to raise questions and disturb in a 13th century classic.

The scenography is made up by a coat stand, a stool and a briefcase, all matching the costumes which are light blue and pink. The omnipresent motif of a chessboard seems to refer to the playfulness of the performance, or is it a sign of fascination with director Vladimír Morávek? Taking into consideration that an entire fruit vendor business is wasted during the performance – as different kinds of fruit are continuously destroyed on stage (the actors spit, throw fruit at each other or simply wallow in this colourful snack) – this performance is bound to be very demanding for those who clean the stage as well as those who offer financial support.

The production is particularly demanding on actors who have to deal with their roles under given circumstances (5 actors gave us approximately 13 characters in total only hinting at the different costumes) with elegance and summoning enormous internal strength.

The performance was accepted with great enthusiasm and will surely leave traces in memory of some members of the audience. I would reconsider the appropriateness of the “bonus” invitation to dine on the destroyed fruit. This attempt at a joke or perhaps following through naturalism and certain perversion has rather had the effect of making fools of the performers rather than elevating the performance.

Lukáš Paleček
Editor-in-chief



applause 2,20 min

INTERVIEWS



INTERVIEW WITH JURORS

As a dramaturge, you come across not only reflections on your work but on theatre in general. Is there any difference for you between a review of an established critic and one of a theatre or dramaturgy student?

Martin Macháček

Generally, I don't make difference between an established critic and a student, as there are students trying to write seriously as well as established critics aiming at student-like freshness of their reviews. It is all very individual and I appreciate every opinion which is not a self-centred expression of the reviewer (or a student) but that conveys an honest interest in the play instead. What I really hate is when reviewers write reviews in order to "solve" their problems with their colleagues – and that's something both the "professionals" and students do sometimes. I don't like reviewers who are trying to be at all costs uncompromising and their review then lacks clear analytical naming of faults, when it is only like a naughty child's kicking around. But that "naughty critical child" is often sixty. I don't like sensing director's or actor's ambitions in a review.

I actually quite enjoy that seemingly casual glossing of what has been seen, because the emotional experience can be much better perceived in a certain disarray of thoughts than in a coldly constructed study. And that's what I like about students' festival reflections. But on the other hand, I am aware of the difference between a review and a review study, presented e.g. in *World/Visegrad and Theatre* or in other journals. There I would expect a compact, precisely formulated view that has ripened for a long period of time, with context and links, because it is perfectly possible to do it in a journal. And this is perhaps not natural to most critics and students.

Vladimír Fekar

In your opinion, as a theatre critic, is there any difference between the criteria of evaluation applied on the professional performances and on those performed by theatre students?

Martin Macháček

The question not only pertains to writing about student theatre; it is a part of more complex dispute on how to write critically about theatre performances labelled by Petr Pavlovský with the tricky expression "theatre with non-aesthetic functions". Although it would be possible to speculate on which performances belong to this rank and which not (taking into consideration that this border is extremely blurred, as far as the specialized

theatre schools are concerned), the crucial question remains the same: should the critic be more tolerant, writing about a performance that is produced by non-professionals, or not?

I believe he should not. To be more precise, he positively must not. Every critic should try to do his best to reach as consistent a system of evaluative criteria as possible, not only for the sake of the people that he criticizes, but also for those who profit from the criticism, that is the audience, and – last but not least – for the sake of criticism itself, as a discipline of free and unbiased thinking. Those criteria (difficult as they are to fix) should be applied without exception, if possible, regardless of the conditions, in which the performance has been created. Though it may sound cruel, admit it or not, critical writing is neither a charity, nor some indirect way of increasing one's self-consciousness or stimulating one's creative potential.

To put it as clearly as possible: if the critic states something about performance X, he should be able to assure his reader that the evaluating criteria applied are more or less the same as in the case of performance Y. As soon as he starts to take into account the fact that the former performance was performed by professionals, while the latter by students, amateurs, women on maternity leave or whoever, he inevitably starts to deform his system of values. The purpose of theatre criticism lies in informing others about the performance, not in raving about the harsh conditions of those who performed it. However, it does not mean every performance needs to be dealt with in terms of serious criticism. In the case of a review, neither the critic, nor the performers should make do with benevolence or a white lie, though; regardless whether they are students or not. At least, they should not if they are really interested in the critic's opinion on their work, not in charitable assurance of their faultlessness. I promise, on my part, to praise only those performances of this-year ENCOUNTER festival which I will consider worthy of it, not those performed by students whose journey to Brno was the longest.

Vladimír Mikulka

In recent decades, we have seen lightdesign getting considerably emancipated. Do you think that the separation of lightdesign is beneficial to linking of other theatre elements or not?

Martin Macháček

I think that lightdesign is already established as specialism and a specific profession within the performing arts. In my school, as in many other schools all over the world, there exists an educational offer in this specific field. Since 1974, with the creation of "Theatre Projects", the lightdesigner Richard Pilbrow used this designation for the first time, as an affirmation of a well-established set of competences. In conclusion I think that's positive and inevitable. But I still hold that

THEATRE is above all a Collective Art Form, and that we all collaborate in the construction of the unity and meanings of our creations.

José Francisco da Silva Beja

Contemporary drama tends to reflect critically on the present. Do you, personally, prefer satirical and ironical, or analytical and naturalistic way of this criticism?

Martin Macháček

I prefer the satirical and ironical point of view.

Robert Gordon

INTERVIEW WITH EVA NINA LAMPIČ, SLOVENIAN DIRECTOR

How did you enjoy performing here, at the Brno festival?

I think that everybody loved it. The audience were very friendly and outgoing. I think that we felt a certain energy flowing between the audience and the actors. The theatre building is beautiful.

Do you have as much theatrical space in Ljubljana as was available to you for today's show?

We try to make use of the space as much as is possible. The space in our school is different, of course. For example, our lighting control booth is directly behind the stage – the window is a part of the stage, therefore we tend to include it in our productions. We tried to adapt our show to the space of the theatre in Brno, and also to use its full potential, so we included the steps of the auditorium during the entrances of the actors etc.

Why have you chosen George Dandin in the first place?

Well in fact, it wasn't my own choice. The play was chosen by my pedagogues, because I am also a student. There's this tradition at our school – the third year students are always supposed to stage either Shakespeare or Molière. The first year students stage an improvised show, the second year students do realistic theatre, and the third year ones do the above-mentioned authors. I don't know why did they choose this play, but I like it. I like the way Dandin struggles to prove that his wife had been unfaithful to him.

You just said that you were a student. Are you in the fourth year, like your colleagues – the actors?

No, I am already in my fifth year, and I've already passed my finals, but we rehearsed this show last year. The premiere took place in June, when I was still a fourth-year student, and the actors were in their third year – the year of and Molière and Shakespeare.

Markéta Toufarová

MAIN PROGRAMME



WEDNESDAY 6. 4. 2011

9:30, 11:00, 16:00

United Kingdom, Winchester
The University of Winchester
THE BRIGITTE CABARET
(30 min)
Cellar scene of CED

10:30

Republic of Korea, Suwon
Chang pa
(group made by Suwon university students)
HAMLET
(60 min)
HaDivadlo Theatre

10:45

Russia, Moscow
The Boris Shchukin Theatre Institute
THE YOUTH
(140 min)
Theatre Studio Marta

17:00

Czech Republic, Prague
Academy of Performing Arts in Prague,
Theatre Faculty (DAMU)
IN THE JUNGLE OF CITIES
(150 min)
Goose on the String Theatre



The University of Winchester
WINCHESTER, UNITED KINGDOM

The University of Winchester was established in 1840 and currently, it has around six thousand students who can choose from a variety of courses taught at four faculties – Faculty of Business and Law, Faculty of Education, Health and Social Care, Faculty of Social Sciences and Faculty of Arts.

The Faculty of Arts offers a great variety of study programmes, ranging from creative writing to film studies, including several programmes in performing arts. The course Choreography and Dance is ranked one of the top among similar courses in the UK.

www.winchester.ac.uk

Charlotte Cassey:
THE BRIGITTE CABARET

Director, dramaturgy, scenography, cast and costume design:

Charlotte Cassey

Length of the production: 30 minutes

Language: English

Charlotte Cassey studies MA Devised Performance programme, a new course established in September 2009, at the University of Winchester. Charlotte, besides being the author of the performance, is also the director, the dramaturg, the scenographer and the only actress.

Charlotte has been preparing this performance since the beginning of her studies. The assignment was to observe and study the relationship between creative thinking and the authorial subject by describing personal experience and self-expression in a particular style. In this phase of the programme, the student is required to actualize a "mirror" performance based on his or her very self, on the autobiographical material and according to the premise that our life is the essence, that is, every attitude or opinion or creative impulse has its source in the structure of our personality and life experience, the "I". Aesthetic preferences are neither neutral nor objective, but extremely subjective. This programme makes the student explore the creative process and later develop and enrich it by new spheres of performance and self-reflection.

The cabaret style functions as an irony of female autobiographical performance emerging in the beginning of 1960s. This play has been presented at a number of British theatre festivals and it is highly appreciated for its liveliness, humour and originality.



Wed 6.4. - 9:30
Wed 6.4. - 11:00
Wed 6.4. - 16:00
Cellar scene of CED



**The Boris Shchukin Theatre Institute
MOSCOW, RUSSIA**

The history of the famous Moscow Theatre Academy starts in 1913, when a group of students founded a non-professional theatre studio and asked J. Vachtangov to become a leader of the ensemble. The official opening ceremony took place on the 23th October 1914, initiating a successful existence of the Academy, which was implemented into the structure of the Vachtangov theatre to support it with new talented actors, one of them being also Boris Shchukin, whose name the school adopted in 1926. The institute has influenced many important personalities of Russian theatre during the time of its existence.

www.htvs.ru

**Fjodor Michailovič Dostojevskij:
THE YOUTH**

Director: Michail Borisov

Dramaturgy: Elena Odintsova

Scenography: Akif Belov

Costume Design: Svetlana Miroshnichenko,
Ekaterina Miroshnichenko

Music: Julia Massalskaja

LightDesign: Alexander Matveev

Cast: Sergej Beskakotov, Ivan Gorškov, Alexandra Odintsova, Daria Egorova, Anna Dvorščekaja, Irina Verbitskaja, Pavel Afonkin, Vladimir Logvinov, Ksenia Larina

Length of the production: 165 minutes

Language: Russian

The Moscow ensemble is going to present the theatre adaptation of the novel by F. M. Dostojevskij which offers several plot lines for a director to follow, one of them being the relationship of a young illegitimate Arkadij and his father Versilov.

This line has been taken by the director as a basis on which – through the theme of broken family bonds – he can express their opinion on traditional social values and their changes in modern society. As people today are being continually confronted with temptations of consumerism, and the rush for money is becoming the life goal, even a slight meditation over human existence and its priorities seems to be more than relevant. The director characterizes the performance as exploiting the concept of “four revolts against father” in terms of ideology. As for the way of interpretation, rather than striving for reaching an outrageous form, Borisov concentrates at a coherent acting expression, which would support the idea of the author.



**Wed 6.4. - 10:45
Theatre Studio Marta**



**Academy of Performing Arts in Prague –
Theatre Faculty (DAMU)
PRAGUE, CZECH REPUBLIC**

The Theatre Faculty is one of the three faculties of the AMU in Prague, where film and music are taught together with theatre. The Faculty was founded in 1945, and its range of study programs has been growing ever since. Nowadays, the faculty offers drama studies as well as alternative theatre and puppetry. The faculty's activities go well beyond the boundaries of the Czech Republic, since the school has greatly developed international relations and encourages students to participate in internships in most of the member states of the EU and in other countries around the world. Starting in 1994, every year, the students organize an international theatre festival called Zlomvaz ("Break a Leg").

www.damu.cz

**Bertolt Brecht:
IN THE JUNGLE OF CITIES**

Director: David Šiktanc

Translation: Ludvík Kundera a Rudolf Vápeník

Dramaturgy: Kristýna Čepková

Scenography: Magdalena Klára Hůlová, as a guest

Costume Design: Petra Krčmářová

Choreography: Karolína Párová, as a guest

Production: Anna Dynková, Zuzana Kravcová, Eva Krenčíková

Cast: Jan Ťoupalík, Marek Adamczyk, Jan Hušek, Klára Krejsová, Markéta Frösslová, Adéla Petřeková, Vuk Gojkov Čelebić, Adam Kraus, Michala Ďurišová, Petr Borovec a Ivana Krmíčková

Length of the production: 150 minutes

Language: Czech

„I'm sort of pondering about a thing called 'Freedom' or The Enemies. It is a warlike piece, East - West, location: the underworld. „

This is how the author himself defined the theme of one of his early works – In the Jungle of Cities – which is one of this season's three premieres performed by the students from the fourth year of the Theatre Faculty at DISK theatre. The drama is set in 1912 Chicago, representing an urban and industrial jungle. A family from the prairies moves to this new environment that immediately starts to deform them. Brecht sets his battle against the backdrop of the jungle of the city to represent search, longing for freedom and the unexpected destruction of a person who willingly gets rid of relationships, faith and responsibility towards others in his exaggerated search for freedom.



Wed 6.4. - 17:00
Goose on the String Theatre





OFFPROGRAMME



WEDNESDAY 6. 4. 2011

14:30

Czech republic, Brno
Janáček Academy Of Music And Performing Arts
in Brno

Theatre Faculty

Ivan Buraj

**LIDUMOR OR MY LIVERS ARE WITHOUT
SENSE**

(70 min)

DIFA JAMU 013

16:00, 17:15

Czech republic, Brno
Janáček Academy Of Music And Performing Arts
in Brno

Theatre Faculty

students

JUDHIŠTHIRA

(45 min)

DIFA JAMU 401

21:00

Evening event

HIP HOP / RnB Night (street music)

club Abajo

Lidumor or My livers are without sense

Director: Ivan Buraj

Cast: Petr Pavlas, Lucie Schneiderová, Petra Lorencová, Zuzana Velichová, Tomáš David, Darina Kovářová, Alena Doláková

Based on the text by Werner Schwab *Lidumor or My livers are without sense*, the performance is concerned by the definition of happiness, its different forms and variability. It compares several life approaches through the stories of the characters and their search for happiness, which is being revealed in wide range of material values, as well as in nihilism. A question arises, whether the contemporary western understanding of the concept is valid and sustainable at all. The performance also explores the question of possession of happiness and the claim for it, reminding of the fact that our worldly existence is marked by suffering, after all.



Wed 6.4. - 14:30
DIFA JAMU 013



Judhišthira

Director and cast:

Pavla Honzová, Lukáš Karásek, Marta Kuczynska, Ema Matušová, Pavol Seriš, Tomáš Svoboda, Markéta Šebestová, Filip Teller, Kristýna Trojanová
Pedagogické vedení: Pierre Nadaud

Our wish was to understand theatre as a process of telling a story, as a narrative. Similarly, we asked about the meaning of gestures, which do not imitate the words and speech, but which become their own means of expression, the signature of an interpret. We read, narrated and lived the story of Mahabharata (adapted by Jean-Claud Carrière) together in the world of gradually constituted impersonal gestures that only after a certain time lost their fluctuation and became concrete. It appeared as if out of nothing: this is Krishna, that is Draupadi or Judhišthira. We did not create characters as such, but tried to understand their role in the story through personal gestures, later accompanied by spoken words, which sprang from sophisticated dramaturgy and direction.



Wed 6.4. - 16:00
DIFA JAMU 401



Meeting Point num. 1

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