

# theatre . s k

## MODERN THEATRICAL FORMS

The Slovak theatre professionals were also inspired by the avant-garde processes of the first half of the 20<sup>th</sup> century, and were able to try out the new dramatic processes particularly in cooperation with amateur theatres. At the turn of the 1930s, the directors translated them into several plays staged by the Theatre Company of the Slovak National Theatre. After World War II these tendencies were halted by the social and political changes that did not allow much room for the realization of such forms of theatre and art.

In the early 1960s, young theatre forms emerged in Slovakia mimicking the Czech pattern. The most well-known were the cabaret-oriented Tatra Revue with its critical and satirical plays contemplating about contemporary topics, the Radošiná Naive Theatre, a semi-professional theatre until 1989, with its naive stylistics and the Radošiná dialect as the basis of their poetry, or the Theatre on the Promenade that expanded on the poetry of the small stage forms by live interactions with audiences and attempts to present poetic theatre and text-appeal theatre. By government intervention, Tatra Revue and the Theatre on the Promenade were closed and had to cease their activities in 1971. In the 1960s, the internationally successful Pantomime Theatre of Milan Sládek operated in Bratislava, but after 1970 Milan Sládek decided to remain in Germany, where he opened his legendary Theatre Kefka (Little Brush) in Cologne (1974).

In March 1965 the prominent Slovak poetry group Lone Runners invited the American poet Allen Ginsberg to make an appearance in Bratislava, where he visited the Theatre of Poetry (Divadlo poézie).  
Photo Theatre Institute Archive



**Georg Büchner: DANTON'S DEATH**  
Slovak National Theatre Bratislava 19 October 1940  
Directed by Ferdinand Hoffmann  
Photo Filip Lašut/Theatre Institute Archive



**Samuel Beckett: WAITING FOR GODOT**  
Theatre on the Promenade Bratislava 21 December 1968  
Directed by Vladimír Strniško  
From left Martin Huba, Stanislav Dančiak, Marián Labuda  
Photo Theatre Institute Archive



**Stanislav Šteпка: JÁÁÁNOŠÍÍÍK**  
Radošiná Naive Theatre Bratislava 14 November 1970  
Directed by Stanislav Šteпка  
Photo Theatre Institute Archive



**Thomas Mann: TRISTAN**  
Theatre below the Castle in the Andrej Bagar Theatre in Nitra 3 February 1980  
Directed by Jozef Bednárík  
From left Zuzana Jezerská, Anton Živčič  
Photo Theatre Institute Archive



The time period of the 1970s and 1980s was not favourable for the development of new studio-type theatres that would be independent from the government institutions, so the new dramatic forms tended to appear more through the amateur and student theatres.

Only after 1990, under the influence of political and societal changes, the possibilities opened up to form new independent ensembles that worked with a variety of novelty theatre aspects such as decomposition of text, fragmentation of stage expression, physical action, using the elements of the physical theatre, new circus, or musical and art performances. Milan Sládek returned to Slovakia to head not only the pantomime theatre in Theatre Arena, but also to organize the international festival of mime art Gaukler.



**Milan Sládek: UBU**  
Theatre Arena Bratislava 25 February 1999  
Directed by Milan Sládek  
From left Milan Sládek, Dušan Musil, Mírka Šefránková, Ingrid Portellová, Michal Ševčík, Peter Tabaček, Radomír Milič  
Photo Ľubor Bachratý/Theatre Institute Archive



**Blaho Uhlár - Miloš Karásek et al.: IMPASSE**  
Theatre STOKA Bratislava 22 June 1991  
Directed by Blaho Uhlár  
From left Erika Fábryová, Ingrid Hrubaničová  
Photo Ivan Fintia/Theatre Institute Archive

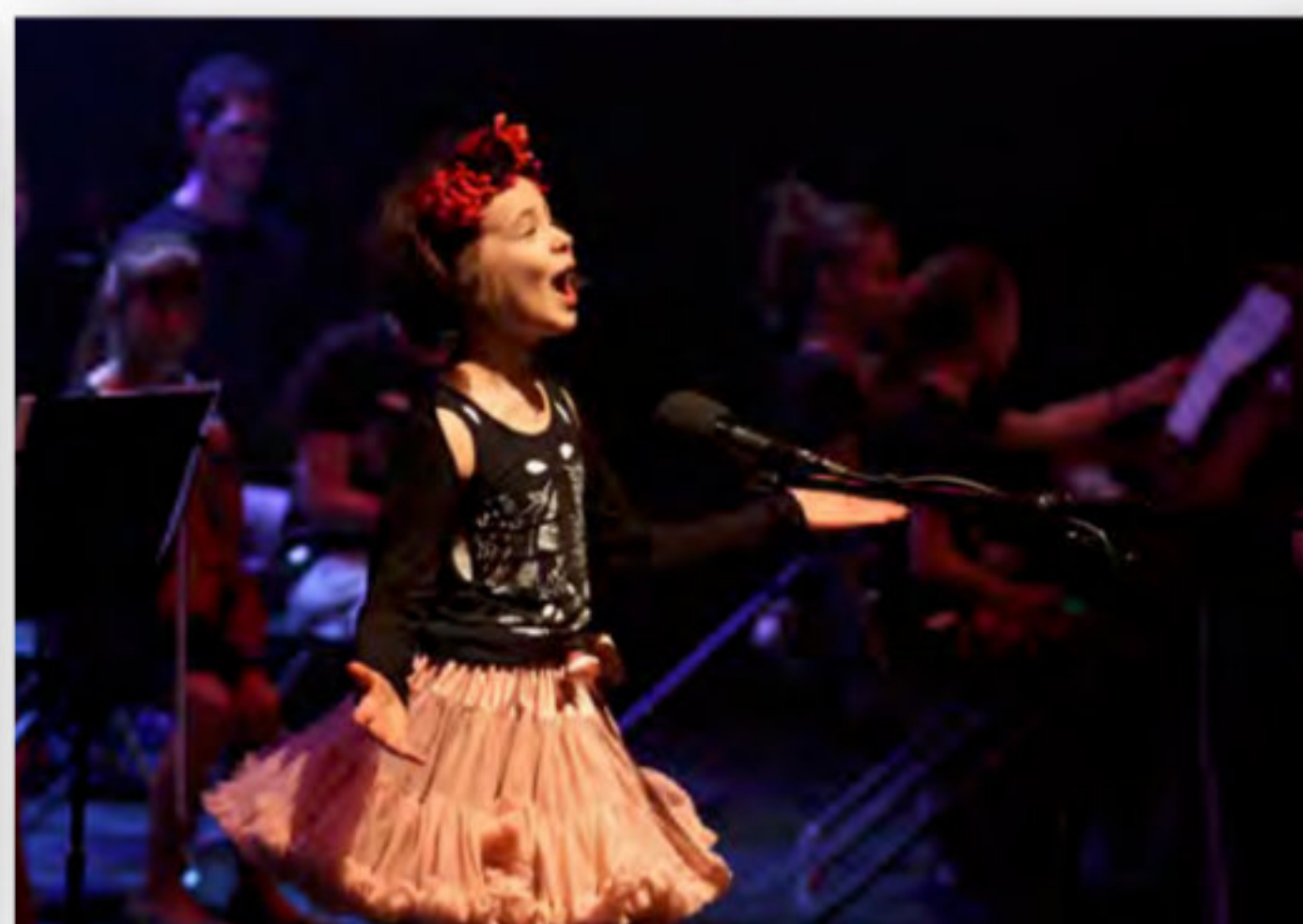
**Viliam Klimáček - Karol Vosátka et al.: ENGLISH IS EASY, CSABA IS DEAD**  
Theatre GUNA GU Bratislava 28 October 2000  
Directed by Karol Vosátka  
Photo Ľubor Bachratý/Theatre Institute Archive



Gradually, many independent theatre entities emerged that also drew from the ranks of professionals. Some of them affected the theatre activities in Slovakia quite markedly. Also, thanks to the establishment of cultural centres all over Slovakia, the gradually forming independent scene was able to react immediately to the artistic, cultural and social events at home and abroad and became an indelible part of the Slovak theatre.



**Tadeusz Słobodzianek: PROPHET ILYA**  
Teatro Tatro Nitra 26 September 2005  
Directed by Ondrej Spišák  
From left Lukasz Kos, Milan Vojtela, Milan Ondrik  
Photo Theatre Institute Archive



**Marek Piaček: 2'16" AND A HALF: THE SPACE ODYSSEY**  
Žilina-Záriečie Station 4 May 2014  
Author and conductor Marek Piaček  
Photo Natália Zajačiková/Theatre Institute Archive

**Iveta Ditte Jurčová - Michal Ditte: MIRACLES**  
Theatre Pôtoň Bátorce 7 May 2017  
Directed by Iveta Ditte Jurčová, Andrej Kalinka, Sláva Daubnerová, Jozef Vlk  
Photo Damas Gruska/Theatre Institute Archive



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