Costune esign

Aristophanes: THE BIRDS Slovak National Theatre Bratislava 20 January 1929 Directed by Karel Vetter Costume design Ján Ladvenica

The founder of the professional costume design, teacher and costume designer Ludmila Purkyňová was the first to formulate the principles of costume design not only theoretically, but in practice. Purkyňová's costumes are dominated by graphic principles - planes and lines. The original handwriting of Purkyňová's first student Helena Bezáková is quite different from her teacher's. She designed her costumes as three-dimensional objects made of collages and by layering of various textiles.



Johann Strauss Jr.: THE BAT

Costume design Ludmila Purkyňová

Directed by Karol Toth

Slovak National Theatre Bratislava 27 March 1987

ASTORKA Korzo '90 Theatre Bratislava 25 April 1997



Alexander Nikolayevich Ostrovsky: FOREST Directed by Roman Polák Costume design Peter Čanecký

The artistic signature **Ľudmila Várossová** is characterized by sophisticated imitation and spirited updating of historical stylistic elements in combination with modern artistic processes. Peter Čanecký's costume design involves expressive shortcuts, precise lines and thoughtful colourfulness. It looks for the ideal proportions among the theme, text, music and actor.

Giuseppe Verdi: DON CARLOS

Costume design Ľudmila Várossová

Directed by Vladimír Strnisko

Slovak National Theatre Bratislava 21 March 1997

The puppet and dramatic theatre were heavily influenced by Eva Farkašová, whose works are distinctive for their creativity and ingenuity.





Ján Poničan: THE FOUR Slovak National Theatre Bratislava 11 June 1942 Costume design Ludmila Brozmanová-Podobová Photo Theatre Institute Archive



Peter Zvon: A DANCE OVER CRYING Slovak National Theatre Bratislava 8 March 1969 Directed by Tibor Rakovský Costume design Helena Bezáková

One of the most prominent personalities of the Slovak theatre, film and television costume design was Milan Čorba. His understanding of costume design involved a wider context. His creations were often influenced by fashionable designs and direct copying of historical clothing.

Summer Shakespearean Festivities 2 July 2011 Directed by Marián Pecko Costume design Eva Farkašová

William Shakespeare: RICHARD III





Theatre costumes emerged and have been developing parallel to the relationship with the performance design. In the first decades after the foundation of the Slovak National Theatre no special attention was paid to the costumes. They were often created by the set designers and borrowed from the theatre warehouse. Over time, the situation changed and currently the Slovak school of set design is proud to have produced outstanding creators who bring various international awards to Slovakia (The Prague Quadrennial, The São Paulo Art Biennial, the Slovak

The pioneering personalities of theatre costume included the artist and illustrator Ján Ladvenica and Ľudmila Brozmanová-Podobová, who managed the Slovak National Theatre's craft shops in 1940 – 1944. Their efforts and professional contributions paved the way for the theatre costume in the most difficult social conditions.

Theatre DOSKY Awards) and create their own unique

Max Frisch: DON JUAN OR THE LOVE OF

dramatic signature.

New Scene Theatre Bratislava 20 September 1964 Directed by Magda Husáková Lokvencová Costume design Stanislava Vaníčková



Alain-René Lesage: TURCARET Jozef Gregor Tajovský Theatre Zvolen 8 January 1977 Directed by Martin Peterich



Stanislava Vaníčková based her designs on precise historical patterns. By reducing the historical elements she achieved a minimalist and civilian form of theatre costume on stage.

The older generation also included Margita Polónyová, whose costume creations showcased the sense of character irony and exaggeration.



Nikolai Vasilievich Gogol: MARRIAGE Slovak National Theatre Bratislava 1 February 1997 Directed by Ľubomír Vajdička Costume design Milan Čorba Photo Jana Nemčoková

Kamil Žiška – Zuzana Palenčíková: AND WE WILL WHISPER Slovak Chamber Theatre Martin 27 March 2009

Directed by Kamil Žiška Costume design Marija Havran Photo Branislav Konečný



Alexander Nikolayevich Ostrovsky: ... WE'RE PLAYING THE FOOL! Andrej Bagar Theatre in Nitra 27 June 1998 Directed by Valentin Kozmenko-Delinde Costume design Alexandra Grusková



The representatives of the middle generation, Marija Havran and Alexandra Grusková, are typical in their clean cuts, simple shapes and deliberate work with colour.

> THE YEAR • F SL • VAK THEATRE 2 • 2 •