

theatre

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November 2024

21st edition of International
Conference on Theatrology
in Banská Bystrica

Academy of Arts in Banská Bystrica
Faculty of Dramatic Art

human

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Organizers

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

Conference's place

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

Conference languages

Slovak, English, Czech

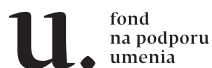
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institutional resources of the Faculty of Dramatic Arts AU BB.



accompanying programme

9th — 10th December 2024

(Monday – Tuesday)

Lecturer Hadar Galron

always between 10:00 — 13:00

Faculty of Dramatic Arts AU BB

Workshop Life 2 Stage

“Life 2 Stage” workshop is about the movement from life to the stage – and then back into life, with an impact that resonates far beyond the theatre. Hadar Galron’s method dives into the heart of personal storytelling, helping participants turn lived experience into powerful, relatable theater. This is not just a process of putting life on stage; it’s about creating a stage that, in turn, touches life. Galron’s deceptively simple tool guides participants in examining their personal “scripts” and the narratives they might not even know they’re following. Through the process, these life stories evolve into scenes and characters with a raw honesty that reaches out to audiences. The audience, witnessing reflections of their own experiences, feels their own “scripts” shift, sparking self-reflection and connection. The workshop highlights this cycle: transforming life into drama, allowing the drama to spark empathy and introspection, and then carrying that newfound perspective back into life. “Life 2 Stage” is a powerful loop that encourages participants to challenge and rewrite their own stories—not just on the stage, but within themselves, empowering both performer and audience to see life through a fresh lens.

10th December 2024

(Tuesday)

Lecturer Hadar Galron

16:00 — 18:00 hod.

Faculty of Dramatic Arts, Theatre of the Academy of Arts in Banská Bystrica, main studio

Masterclass Women. Body. Religion

The masterclass lecture, entitled “Women. Body. Religion” (as Portrayed in Theatre, Film, and TV) dives headfirst into the tug-of-war between personal identity and religious orthodoxy, especially in the Jewish world. Hadar Galron, raised in a strict orthodox setting, brings her biting humor and no-holds-barred insight to the complexities of being female in a framework that often seems obsessed with policing women’s bodies and choices from birth onward. Galron unpacks the overt and covert messages that sculpt, limit, and sometimes suffocate the female experience within religion. She shares her own journey - an often ironic, sometimes painful quest for understanding, challenging the very “rules of engagement” with womanhood she was raised with. How do these messages shape a woman’s concept of herself and her body, and at what cost? How can knowledge, often suppressed, act as a quiet rebellion, unlocking freedom and even saving lives? This lecture includes sharp, thought-provoking excerpts from Galron’s works - such as: *Mikveh*, *The Secrets*, *Bruria*, *Harem* and her stand-up comedy *Passion Killer* Each clip sheds light on her personal mission to create characters who push back against the walls that confine them - often with surprising humor, grace, and a hefty dose of chutzpah. It’s not just a deep dive into women’s lives within orthodoxy; it’s a call to question the narrative, laugh in its face, and rewrite it.

conference

29th November

Friday

schedule

09:00 — 10:30 **Registration of participants**

10:30 — 11:00 **Welcoming the participants**

Michal Murin

Rector of the Academy of Arts in Banská Bystrica

Martin Palúch

Director of the Institut of Theatre and Film Research,
Art Research Centre SAS in Bratislava

Elena Knopová

scientific guarantee of the conference

11:00 — 12:30 Chair of the section is **Elena Knopová**

Michaela Mojžišová

Director, Librettist, Humanist. Július Gyermek
Institute of Theatre and Film Research, Art Research Centre
SAS in Bratislava

Matúš Ol'ha

Svetlana Škovranová, Actress from Alexander
Duchnovič Theatre in Prešov
Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

Jan Šotkovský

Opening Paths to Stanislavsky
Theatre Faculty, Janáček Academy of Music and Performing
Arts in Brno

Ida Hledíková

From Puppet to Object
Theatre Faculty, Academy of Performing Arts in Bratislava

Discussion

12:30 — 13:30 **Lunch break**

13:30 — 15:15 Chair of the section is **Miloš Mistrík**

Elena Knopová

Pôtoň Theatre: From *Terra Granus* to *Terra Apathy*

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica;

Institute of Theatre and Film Research, Art Research Centre SAS

in Bratislava

Jaroslav Daubrava

Video-Shakespeare

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

Dagmar Podmaková

Return to the Story of Man and Society

Institute of Theatre and Film Research, Art Research Centre SAS

in Bratislava

Martin Timko

From Montreal to Seville

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

15:15 — 15:45 **Short break**

15:45 — 17:30 Chair of the section is **Matúš Ol'ha**

Miloš Mistrík

Bjørnson, the Political Man and Slovak Theatre

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica;

Institute of Theatre and Film Research, Art Research Centre SAS

in Bratislava

Nora Nagyová

Sarajevo Waiting for Godot (On the Indomitable
Relationship of Theatre and Man in Times of War)

Theatre Faculty, Academy of Performing Arts in Bratislava

Zuzana Brožek Holbeinová

Confessions – Staged Testimonies of Professional

Actors with Specific Needs

Theatre Faculty, Janáček Academy of Music and Performing Arts

in Brno

Katarína Burdová

Peter Brook's Legacy

Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica

Diskusia

17:30 — 18:30 **Dinner**

18:30 — 19:30 **Theatre performance**

Dog's heart

Based on a short story by Mikhail Bulgakov

Dramatization Kevin Ivanko, Matúš Holý; direction Matúš

Holý; movement collaboration David Szöke; costume Frida

Štefanková; music Erik Snopko; Starring Kevin Ivanko

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

The story of Baryk Baryk a homunculus created by a famous surgeon through a brain transplant. The production is inspired by Mikhail Bulgakov's short story of the same name and deals with questions of ethics, personal ambition, and the limits of how far we are able to go as a human race.

The Dog's Heart was supported by the institutional resources of the Academy of Arts in Banská Bystrica under Project No. 07/03/2021.

conference

30th November

Saturday

schedule

10:00 — 11:15 Chair of the section is **Peter Himič**

Eva Kušnírová – Zuzana Slušná

Great or Small Human Destinies of the Past and Their Authenticity in Documentary Theatre

Faculty of Arts, University of Prešov

Miroslav Ballay

Cyclical Images of Family Festivity in the Production *Children*

Faculty of Arts, University of Constantine the Philosopher in Nitra

Zuzana Timčíková

Audience Education as an Aspect of Culture Quality

Institute of Theatre and Film Research, Art Research Centre SAS in Bratislava

Discussion

11:15 — 11:30 **Short break**

11:30 — 13:30 Section dedicated to PhD students
Chair of the section is **Elena Knopová**

Tamara Vajdíková

The Prototype of the Post-Human and its Representation in the Works of Fronte Vacuo

Institute of Theatre and Film Research, Art Research Centre SAS in Bratislava

Nikol Martinková Burianová

Me, You, Him – Ethics in Contemporary Theatre

Faculty of Arts, Masaryk University in Brno

Monika Hliněnská

The Irish Tradition of Mummers through the Lens of Postmodern Drama

Theatre Faculty, Academy of Performing Arts in Prague

Alžbeta Vakulová

Production as a Documented Phenomenon
in Relation to the Community

Theatre Faculty, Academy of Performing Arts in Bratislava

Daniela Palaščáková – Jaroslava Sisáková

The Specific Features of Amateur Theatre in Prison
Institutions: Historiographical Discourse

Faculty of Economics, Technical University of Košice - Faculty
of Dramatic Arts, Academy of Arts in Banská Bystrica

Discussion

13:30 — 14:00

Main discussion

Conclusion of the conference

Refreshment — lunch

abstracts



01. **Director, Librettist, Humanist. Július Gyermek**

Mgr. Michaela Mojžišová, PhD.

Abstract

In the context of the work of Branislav Kriška, Miroslav Fischer and Július Gyermek, a trio of directors who substantially shaped the dramaturgical and production profile of the Slovak National Theatre Opera from the mid-fifties to the end of the nineties of the twentieth century, the third named artist is the least dominant personality. His unspectacular, introverted approach to operatic works but also his civic attitudes that relegated him to the position of the “third” director in the 1970s, put him in this position. In this paper, we concentrate on a largely marginalised part of Gyermek’s life’s work – his librettist, dramaturgical and directorial contribution to the Slovak opera. It is the latter, represented by Juraj Beneš’ *The Emperor’s New Clothes* (SND, 1969), Bartolomei Urbanec’s *Lady of the Dawn* and *Dance over Weeping* (SND, 1976; SND, 1979), and Tibor Fres’s *Francois Villon* (SND, 1986), that forms another of the dramaturgical pillars of Gyermek’s oeuvre, alongside his comic operas and Verdian productions.

Keywords

Július Gyermek, Slovak National Theatre, Slovak opera, opera staging

02. **Svetlana Škovranová, Actress from Alexander Duchnovič Theatre in Prešov**

prof. Matúš Ol’ha, PhD.

Abstract

The actress Svetlana Škovranová, a member of the artistic ensemble of the Alexander Duchnovič Theatre in Prešov (DAD), has become an unmistakable part of the theatre ensemble during the four decades of her acting career. Her acting journey has gone through a search for modern theatrical expression thanks to the transformation of poetics from psychological-realistic acting to modern, unconventional approaches that began to appear in the DAD in the eighties of the twentieth century. She took her cues from directors such as Jozef Prázmári, Blaho Uhlár, Valentín Kozmenko-Delinde, Miloš Karásek and many others who worked at DAD in the late 20th and early 21st century. She entered the theatre without any special acting training but alongside the young generation that studied at the Karpenka-Kare State Theatre Institute

in Kiev, she grew into a distinctive acting personality. Her artistic life story is also inspiring for the young generation of actors who are trying to work outside the centre in the conditions of the national theatre.

Keywords

Alexander Duchnovich Theatre, acting, national theatre, Blahoslav Uhlár, Jaroslav Sisák, Miloš Karásek, Rusyns

03. Opening Paths to Stanislavsky

doc. MgA. Jan Šotkovský, Ph.D.

Abstract

To embody the life of the human spirit on the stage – this is how Konstantin Sergeyevich Stanislavsky understood the role of acting, and this is the task facing contemporary acting and theatre. But is it really the same task, or has the meaning of all these words shifted significantly since Stanislavsky's time? This paper is based on reflections in preparation for a book to be co-authored by me and is intended to be a popularizing introduction to a forthcoming new Czech translation of Stanislavsky's foundational texts, *The Actor's Work on Himself* and *The Actor's Work on the Role*. This is not, however, a presentation of the concept of the book in question, but rather a reflection on the misunderstandings and prejudices that Stanislavsky's texts may encounter among today's (especially young) readers.

Keywords

acting pedagogy, acting styles, Konstantin Sergeyevich Stanislavsky

04. From Puppet to Object

prof. Ida Hledíková, PhD.

Abstract

In this paper, we will present different approaches and relations between the theatrical puppet, object and human being. We will note the changes that, through the invasion of technology, are changing not only the basic relations between puppeteer/actor and animator, terminology and visibility but also the relationship towards the spectator.

Keywords

puppet theatre, visual theatre, puppet, object, animator

05. Pôtoň Theatre: From Terra Granus to Terra Apathy

doc. PhDr. Elena Knopová, PhD.

Abstract

Terra Granus (2008) and *Terra Apathy* (2022) are two productions that have been created at the Pôtoň Theatre. Both belong to the dramaturgical tendency of the so-called theatre of research, or the theatre of documentary works inspired by real historical events. At their centre, there is the human being, the landscape, the life of man in his natural environment that has been disturbed by political decisions and their consequences. In the first case, it was repatriation after World War II and the displacement of the Mochovce village due to the construction of a nuclear power plant. In the second case, it was the Horné Opatovce village that was evicted and *de facto* wiped off the map by a decision of the government of the Czechoslovak Socialist Republic because of the unbearably worsened ecological conditions after the construction of the aluminium plant in Žiar nad Hronom. In the creation of both productions, the creators used field research, oral histories, archival documents, as well as their own imaginations and impressions. However, the scenic language of these productions has changed considerably fourteen years apart. *Terra Granus* still used the practices of drama theatre that were subject to the representation of the author's (post-dramatic) text – the emphasis was on the live actor/character in specific circumstances, relationships and situation. *Terra Apathy* has already been labelled an industrial eco-oratorio, it employs practices of scenic installation, physical and movement performance, the text is torso-like and distinctly lyrical – the emphasis is placed on technologies that deconstruct the dominance of the live actor. The paper will focus on a partial analysis of the indicated creative shift from the live/human/dramatic to the technological/eco-critical/installation-performative and their mutual influences.

Keywords

The Pôtoň Theatre, documentary theatre, eco-oratorio, *Terra Granus*, *Terra Apathy*

06. Video-Shakespeare

Mgr. Jaroslav Daubrava, ArtD.

Abstract

This paper focuses on the staging of William Shakespeare's plays using video

technology from a scenographic perspective. The author of the paper traces new strategies in the creation of scenographic concepts and scenographic solutions in contact with the work of the so-called classical drama but also focuses on new grasps of theatrical staging. In particular, the paper focuses on the productions of *Othello* directed by Peter Sellars and set designed by Gregor Holzinger, *Hamlet* directed by Elizabeth LeCompte and *Hamlet/Collage* directed by the stage design tandem of Robert Lepage and Carl Fillion.

Keywords

video art, new technologies, new strategies, scenography, Theatrofilm, William Shakespeare, Nam June Paik, Peter Sellars, Gregor Holzinger, Elizabeth LeCompte, Robert Lepage, Carl Fillion

07. Return to the Story of Man and Society

PhDr. Dagmar Podmaková, CSc.

Abstract

The thematic and visual diversity of contemporary theatre may lead to the observation that theatre-makers are abandoning the intention to present a story about man to the audience in specific socio-political correlations. Smaller theatre groups bring productions focused on issues and themes related to their own feelings about life, society and other issues, not excluding the theme of transgenderism. Many of them are directly related to the influence of the virtual reality of social networks that influence the behaviour, self-esteem of users with the need to make themselves visible. Although we are increasingly part of different digital communities and viral marketing influences our subconscious, theatre artists do not give up on depicting the past. Either through personalities who often stood in the background of European showbiz (for example, photographer Dezo Hoffmann, mainly associated with The Beatles) or through the events of the city and region in the image of Czechoslovak history of the second half of the 20th century (the immersive theatre *Monopol*).

Keywords

story in the theatre, photographer Dezo Hoffmann, immersive theatre, *Monopol* production

08. From Montreal to Seville

doc. Martin Timko, PhD.

Abstract

The paper deals with two productions of the Slovak National Theatre – *Jesus from Montreal* and *Fools from Seville*. It puts them in the context of the social, artistic and cultural context of our time. It is devoted to content, semantic, aesthetic and art-critical analyses and syntheses, focused on capturing a more comprehensive examination of the state of drama art in the Slovak National Theatre – the Slovak “first stage”.

Keywords

theatre of social agitation, pitfalls of dramatization, acting, staging, stage design, multiplicity of dramatic modes

09. Bjørnson, the Political Man and Slovak Theatre

prof. PhDr. Miloš Mistrík, DrSc.

Abstract

Bjørnstjerne Bjørnson, Norwegian writer and playwright, Nobel Prize winner, has been known in Slovakia mainly since the turn of the 19th and 20th centuries, when he stood up for the Slovak nation against the process of Magyarization as part of his political work. After the end of World War I, his earlier interventions on the international scene also contributed to the establishment of the Czechoslovak Republic. In the following period, he was a celebrated hero in our country because he contributed to the national liberation of the Slovaks. Our still undeveloped professional theatre performed his plays only sporadically. They were not political plays, they were mainly portraits of people, their personal stories. Bjørnson's work as a politician was little reflected in them and thus, they could not be used as celebratory plays of national freedom. On the other hand, as a realist playwright, he was less able than his comrade and rival Henrik Ibsen to render a realistic theatrical portrait of a man. In the end, his works failed to find a more significant motive for his more frequent performances, always remaining only a kind of rarity in the theatre repertoire.

Keywords

Magyarization/Hungarianization, Norwegian drama, Slovak National Theatre, Bjørnstjerne Bjørnson

10. Sarajevo Waiting for Godot (On the Indomitable Relationship of Theatre and Man in Times of War)

Mgr. Nora Nagyová, PhD.

Abstract

This paper focuses on the personality of political activist and philosopher Susan Sontag (1933-2004) and her journey to besieged Sarajevo in 1993. During her visit to the shelled city, she directed a production of Samuel Beckett's play *Waiting for Godot* which she adapted interpretively to the wartime circumstances of that time. She reflected on her artistic experience in Sarajevo in several essays. In them, she revealed her experiences as a theatre maker in the complicated conditions of the shelled city, while also making a strong point about the courage of local actors and actresses who, together with the director, found themselves under the influence of wartime circumstances, in everyday situations on and off the stage. Sontag's staging of Beckett's play can be seen as a partial social and political picture of the world in the Balkans of 90s, reflecting the indomitable relationship between theatre and man in times of war.

Keywords

Susan Sontag, theatre vs. man, war, cultural resistance

11. Confessions — Staged Testimonies of Professional Actors with Specific Needs

Mgr. Zuzana Brožek Holbeinová

Abstract

Confession was created as a practical outcome of specific research that dealt with the sensory and invisible specific needs of professional actors. In the production, actors with inborn and acquired specific needs tell their stories about their journey to theatre, the obstacles and struggles they had to and wanted to face in order to succeed. The research on which *Confession* is based also addressed the issue of theatre institution and the actor, the individual who copes with a specific need as a problem that must not "be seen". The production *Confession* was a short account of four different stories and approaches to coping with (or no longer wanting to cope with) the work of a professional actor alongside (or despite) specific needs. I contributed to the production both as writer and actor. My conference paper will be a reflection

on production-making and the possibilities and limits of self-reflection of one's own story in aesthetic form.

Keywords

actor, professional, specific needs, theatre, institution, senses, resilience

12. Peter Brook's Legacy

Mgr. Art. Katarína Burdová, Ph.D

Abstract

The theme of Theatre and Man offers a wide range of associations. It is possible to talk about theatre for a man, about theatre making with a man, about a man being inspired by theatre or about a man being inspired by theatre, about the message of theatre, about a man as a theatre practitioner ... Summing up all of the above associations into a man devoted to the theatre, the name Peter Brook undoubtedly springs to mind. Peter Brook as an unforgettable theatre director. Although, he refused to call himself a guru, as a teacher, he is unquestionable. Thanks to his good shape and long creative activity, he created art until the last moment of his life, leaving behind a number of precious legacies for future generations. Peter Brook – the man whose mission was theatre with a man and for a man.

Keywords

Peter Brook, theatre, man, teacher, creation, work with the actor, legacy, message

13. Great or Small Human Destinies of the Past and Their Authenticity in Documentary Theatre

doc. Eva Kušnírová, PhD. – doc. PhDr. Zuzana Slušná, PhD.

Abstract

In contemporary European theatre, we encounter diverse strategies of grasping historical, social and political themes, as well as human destinies. The past and its big or small human stories are made visible with an emphasis on authenticity enhanced by the use and implementation of documentary film and theatre techniques. These tendencies can be found in the work of theatre directors of the young and middle generation, representatives of original theatre or playwrights. A frequent tendency is the use of concrete events of the

past that are transformed by staging procedures into an experience overlapping with the issues of the present, so that the desired confrontation of the shared fact, information, opinion with the audience, i.e. the public, occurs through the performance. In the case of the so-called “theatre that is not fiction”, the emphasis is on the authenticity of the processed material obtained through research and exploration of a topic, event, human destiny or situation. The paper will highlight the use of artistic applied research in the creative process of contemporary theatre makers. Such theatre interdisciplinarily connects art and actual social analysis, blurring the boundaries between the arts, or the expressive and meaning-making components of stage work.

Keywords

documentary theatre, human (re)presentation, applied research, authenticity

14. Cyclical Images of Family Festivity in the Production Children

prof. Miroslav Ballay, PhD.

Abstract

The author of this paper reflects on the dimension of humanity as a universal constant in the production *Children* (Drama Theatre of the Slovak National Theatre, 2013, directed by Michal Vajdička), loosely inspired by Božena Slančíková Timrava's short stories *At the Kanáts' house* and *No Joy*. It deals with the high degree of humanity of the producers and their overall approach to the theme of humanity, the archetype of ritual festivals in the calendar and life cycle of village sacredness. On the background of often human bestiality, village cruelty and brutality, the traditional and plausibly defining dimension of humanity is conventionally defined.

Keywords

ritual, celebration, archetype, adaptation, interpretation, staging

15. Audience Education as an Aspect of Culture Quality

Mgr. Zuzana Timčíková, PhD.

Abstract

Audience education is a crucial factor influencing the quality and long-term sustainability of cultural institutions, including theatres. Many studies and

research in the field of cultural policy and cultural participation consider educational activities of audience as essential measurable indicators of the quality of a cultural organization. Quality culture is also one of the main pillars of the Ministry of Culture's conceptional document (2023), *Strategy for Culture and Creative Industries 2030*, which formulates the strategic objectives of the state cultural policy with a view to 2030. Education – both cultural professionals and the public – becomes a key factor in fulfilling the vision of quality culture. In the paper, the author analyses to what extent the concept of education and audience development has been “domesticated” in the environment of Slovak theatres. Based on a questionnaire method, she finds out what strategies of audience development and cognition are most often known and used by actors in the performing arts and, based on the answers obtained, she then evaluates the extent to which Slovak theatres are involved in the process of audience education.

Keywords

audience education, audience development, quality culture, theatre audiences, audience cognition strategies

16. The Prototype of the Post-Human and its Representation in the Works of Fronte Vacuo

Mgr. Tamara Vajdiková

Abstract

The paper focuses on the exploration of the transhumanist concept of the post-human, i.e. a being who transcends the boundaries of traditional humanity and connects with technology. In the works of Fronte Vacuo, *Anfang* and *Exhale*, imaginations of a future where technology controls human lives and corporeality is confronted with artificial intelligence and machines are presented. In particular, the paper explores how the human body and animality overlap with technological developments to create hybrid forms of existence, reflecting on the technological, ethical and philosophical issues of this symbiosis. It explores the limits of the human and technological body and corporeality.

Keywords

posthuman, technology, artificial intelligence

17. **Me, You, Him — Ethics in Contemporary Theatre**

Mgr. Nikol Martinková Burianová

Abstract

The paper focuses on the ethical level of vulnerability and the concept of the “Face of the Other” in the theatrical works of Angélica Liddell, Lola Arias and Valère Novarina. The paper draws on theoretical approaches such as Hans-Thies Lehmann’s post-dramatic theatre, Jacques Rancière’s emancipated spectator and Emmanuel Lévinas’ ethical philosophy to analyse how contemporary theatre mediates human vulnerability and provokes an ethical response from the spectator. The plays by these authors show how theatrical performance can restore the broken links between perception and personal experience. The writers use political and existential themes, including violence, suffering, discrimination and family relationships, and thus, explore human vulnerability and alienation. A key question is how theatre, compared to the media, offers a space for a deeper experience that engages the spectator – whether through direct visual imagery or through an active approach to interpretation. Increasingly, theatrical performance not only reflects the state of society but also calls for a responsible and ethical response from audiences who are confronted with the “Face of the Other” and its vulnerability.

Keywords

Face of the other, vulnerability, ethics, postdramatic theatre, emancipated spectator, political theatre, Angélica Liddell, Lola Arias, Valère Novarina, media representation, response-ability, social engagement

18. **The Irish Tradition of Mummers through the Lens of Postmodern Drama**

MgA. Monika Hliněnská

Abstract

It is the characters from Irish Mummers’ plays that become storytellers in a play called *At the Black Pig’s Dyke* by Vincent Woods, a representative of contemporary Irish drama. It is the ancient straw characters of Irish masqueraders that enable the communication of serious topics through the mechanisms of postmodern drama. A closer look at this tradition offers both the unlimited possibilities of communicating stories through purely theatri-

cal means, but also explores the idea of folk theater strengthening the sense of community.

Keywords

Mummers, Mummers’ plays, community, tradition, folk theatre, theatricality

19. **Production as a Documented Phenomenon in Relation to the Community**

Mgr. art. Alžbeta Vakulová

Abstract

The preservation as well as the documentation of objects of cultural value is based on the need of the community to preserve the phenomenon in question through objects that are the bearers of appropriate values. In museum collections and through material collections, this is also the case of artefacts in performing arts. The scenic work is a probe into cultural memory which has an important and irreplaceable place in the ensemble of collective memory. In it, it can deal with its own history, which it reinterprets in the realities of its own social discourse, while linking the community to specific individual creators. The aim of this paper is to focus on the importance of the need to preserve objects associated with the performing arts in relation to the public and the community in question, as well as to raise the question of whether heritage institutions can still adequately respond to the demands that have prompted their existence.

Keywords

conservation, collection object, community, staging, cultural memory

20. **The Specific Features of Amateur Theatre in Prison Institutions. Historiographical Discourse**

Dr.h.c., PhDr. Daniela Palaščíková, PhD. – Mgr. art. Jaroslava Sisáková

Abstract

The analysis of foreign publications as well as foreign research shows that the topic of this paper is interesting and relevant for many countries of the world in relation to the role and specific features of amateur theatres in penitentiary institutions. This is evidenced by the wide interest of the foreign scientific community in the possibilities of theatre practice in the context of prisons

and criminal justice. On the other hand, in Slovakia there is a gap in current scholarly work focusing on the activities and roles of theatres in penitentiary institutions. The aim of this paper is to examine the relationship between theatre and people, in particular the role and features of amateur theatres in penitentiary institutions, based on the analysis of scientific studies. On the basis of developmental processes, then to name the changes that have accompanied this relationship. To conclude by highlighting the wide range of possibilities for theatrical activities in penitentiary institutions in Slovakia, from rehabilitation and education to the expression of creativity and participation. Such activities, or programs, can not only contribute to the further social adaptation of prisoners after their release from custody, but also influence the humanization of the criminal justice system as a social structure.

Keywords

historiography, community, prison theatre practice, social transformation

Fakulta dramatických umení
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