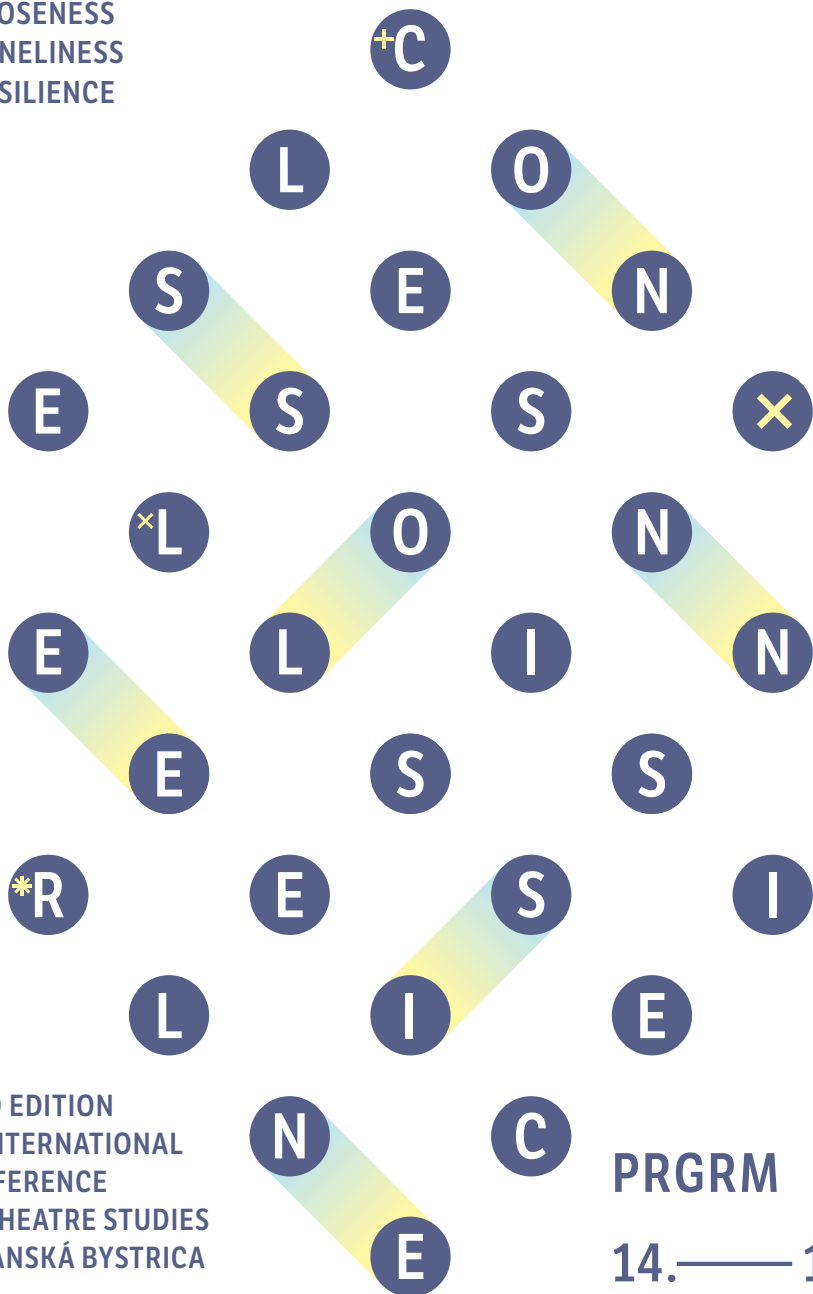


+ CLOSNESS
× LONELINESS
* RESILIENCE



22ND EDITION
OF INTERNATIONAL
CONFERENCE
ON THEATRE STUDIES
IN BANSKÁ BYSTRICA

ACADEMY OF ARTS
IN BANSKÁ BYSTRICA
FACULTY OF DRAMATIC ART

PRGRM

14.—15.
NOVEMBER
2025

We dedicate the 22nd edition of the conference to our colleagues, Prof. Ivana Ignjatov Pópovič, PhD, and Prof. PhDr. Oliver Bakoš, CSc., in recognition of their unwavering support and the inspiring contributions with which they enriched this event over many years.

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

Scientific and Programme Committee

Mag. art. Aneta Głowacka, PhD
doc. Mgr. Peter Himič, PhD.
doc. PhDr. Elena Knopová, PhD.
prof. PhDr. Miloš Mistřík, DrSc.
Mgr. Michaela Mojžišová, PhD.
doc. PhDr. Miron Pukan, PhD.
doc. MgA. Jan Šotkovský, Ph.D

Organizing Committee

Mgr. art. Katarína Burdová, Ph.D
Mgr. Denisa Dobisová
doc. PhDr. Elena Knopová, PhD.
Mgr. art. Petra Kovalčíková, ArtD.
Mgr. art. Tereza Mankovecká
Ing. Janka Šúrová, PhD.
Mgr. Tamara Vajdíková

Supported using public funding by
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The conference takes place within the framework of the
research project VEGA No. 2/0112/23 "The Poetics of
Absurdity, Nonsense, and Paradox in Contemporary Theatre."

ACCOMPANYING PROGRAMME

6 – 9 NOVEMBER 2025

(THURSDAY – SUNDAY; FULL-DAY WORKSHOP)

WORKSHOP LEADER: ŠIMON SPIŠÁK

SMALL THEATRE STUDIO, FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS
IN BANSKÁ BYSTRICA

MAXIMUM NUMBER OF PARTICIPANTS: 8

WORKSHOP "PLAYING THE TEXT, THINKING THE STAGE. RECONFIGURING THE DIALOGUE: ACTOR – TEXT – AUDIENCE"

The workshop focuses on an authorial and playful approach to text – from the perspectives of actors, directors, and designers – while also exploring acting and stage presence in relation to the source text, the self, and the audience. The emphasis is placed on **conscious acting and on the possibilities of consciously reconfiguring the relationship between the "stage and the auditorium"**. The workshop also examines elements of dramaturgical thinking in actors during the creative process, as well as the perception of the performance as a collective and social statement – aiming to change the world, in the spirit of Spinoza, Marx, and Brecht. An integral part of the workshop will be a continuous dialogue on themes that no one yet knows, because we will discover them only in the common moment. A dialogue with oneself, with one another – and, above all, with the author. Since the approach to text is "playful," we will turn to the classics (B. Brecht, A. P. Chekhov, W. Shakespeare, H. Ibsen, C. Goldoni, among others). This dialogue will be at once the content, the form, and the goal – even the outcome – of our shared effort, as we regard dialogue (communication, conversation, discourse...) as a vital, perhaps even fundamental, component of the entire theatrical endeavor.

13 NOVEMBER 2025

(THURSDAY)

INSTRUCTOR: PATRIK KREBS (INSTITUTE OF THEATRE AND FILM RESEARCH, ART RESEARCH CENTRE OF SAS; THEATRE WITHOUT A HOME)

16:30 – 18:30

SMALL THEATRE STUDIO, FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS IN BANSKÁ BYSTRICA

MAXIMUM NUMBER OF PARTICIPANTS: 20

**MASTERCLASS “THEATRE AS APPLIED PRACTICE.
EXPERIENCES OF THEATRE WITHOUT A HOME IN THE CONTEXT
OF DRAMATHERAPY AND SOCIAL INCLUSION”**

Theatre as an artistic language is a unique tool for overcoming social barriers, strengthening individual identity, and supporting community. This masterclass will present the practice of Divadlo bez domova [Theatre Without a Home], which since 2006 has been developing a specific form of applied theatre and has long worked with people experiencing homelessness, persons with disabilities, people with psychiatric diagnoses, people after serving a prison sentence and those currently incarcerated, as well as other adults from socially vulnerable backgrounds.

Participants will become acquainted with the **principles of dramatherapeutic and participatory methods** that connect artistic creation with the process of personal and community transformation. The focus will be especially on:

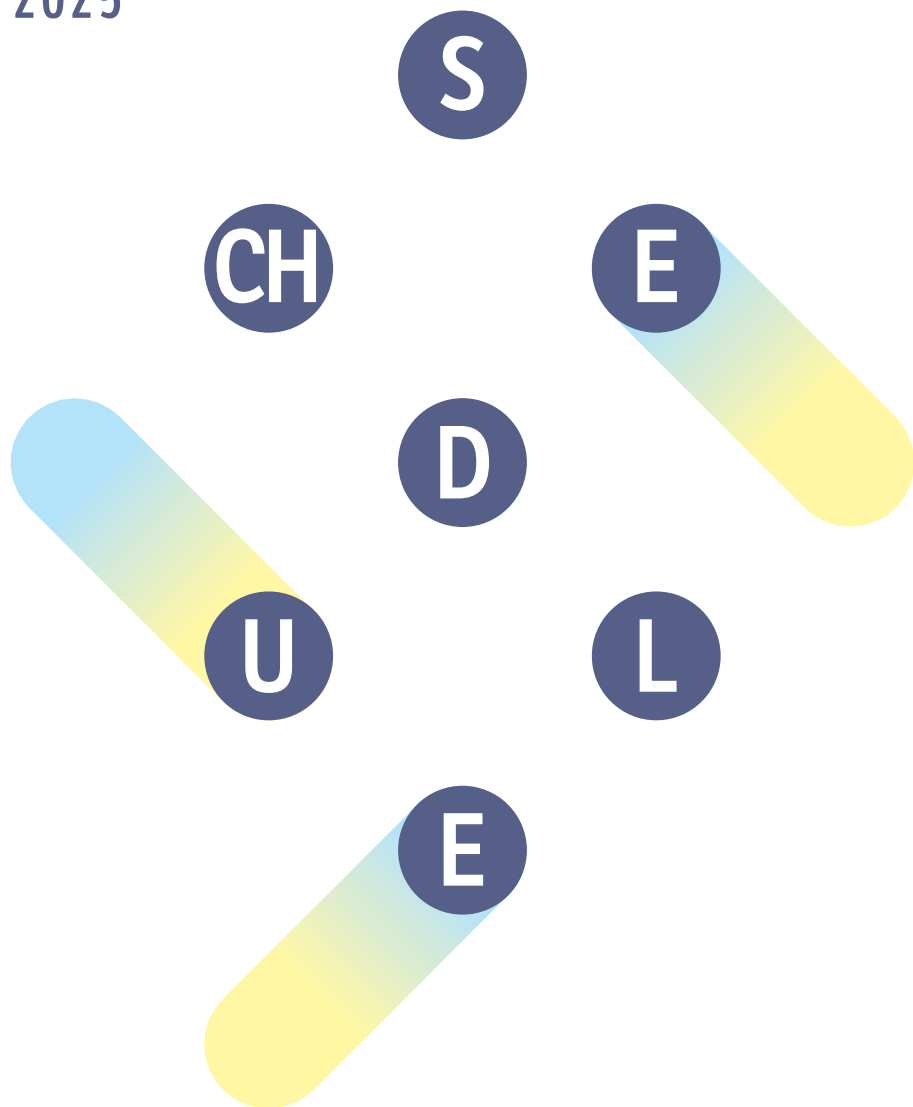
- working with autobiographical material and its ethical dimensions,
- building a safe creative space,
- balancing artistic quality and social inclusion,
- individual and group activities,
- experiences from international projects and the ERROR festival, which brings together homeless theatres from across Europe.

The masterclass takes the form of an interactive 90-minute laboratory: an introductory lecture frames Theatre Without a Home within the context of contemporary theories of applied theatre and dramatherapy, followed by practical exercises and collective reflection. Emphasis is placed on the professional interconnection of the artistic and social dimensions of

theatre, as well as on critical discussion about the possibilities and limits of inclusive creation.

The aim is to provide participants with inspiration, methodological foundations, and concrete tools that they can apply in their own artistic or pedagogical practice.

FRIDAY
14. NOVEMBER
2025



09:00 — 10:30

REGISTRATION OF PARTICIPANTS

10:30 — 10:45

WELCOMING THE PARTICIPANTS

EVA VARHANÍKOVÁ

VICE-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

10:45 — 12:40

Chair of the section is **MILOŠ MISTRÍK**

MICHAL BABIAK

Slovak Drama Between Resilience, Closeness and Loneliness

FACULTY OF ARTS, COMENIUS UNIVERSITY IN BRATISLAVA

KAROL MIŠOVIC

The Period of Defiance at the Nová Scéna Theatre

INSTITUTE OF THEATRE AND FILM RESEARCH,
ART RESEARCH CENTRE SAS IN BRATISLAVA

MIROSLAV BALLAY

**Cyclical Images of Family Festivity in the Production *Deti*
[Children]**

FACULTY OF ARTS, UNIVERSITY OF CONSTANTINE
THE PHILOSOPHER IN NITRA

DAGMAR PODMAKOVÁ

The Image of Surpassing One's Own Shadow

INSTITUTE OF THEATRE AND FILM RESEARCH,
ART RESEARCH CENTRE SAS IN BRATISLAVA

CARLOS DIMEO ÁLVAREZ – EVA REICHWALDEROVÁ

**Language as Resilience: Miguel Torrence and the Political
Legacy of Bertolt Brecht**

FACULTY OF HUMANITIES AND SOCIAL SCIENCES,
UNIVERSITY OF BIELSKO-BIALA – FACULTY OF ARTS,
MATEJ BEL UNIVERSITY IN BANSKÁ BYSTRICA

DISCUSSION

12:40 — 13:40

LUNCH BREAK

13:40 — 15:35

Chair of the section is **ELENA KNOPOVÁ**

MILOŠ MISTRÍK

Distance Does Not Imply Loneliness

FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS
IN BANSKÁ BYSTRICA; INSTITUTE OF THEATRE AND
FILM RESEARCH, ART RESEARCH CENTRE SAS
IN BRATISLAVA

JAROSLAV DAUBRAVA

Slow versus Accelerated

FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS
IN BANSKÁ BYSTRICA

BARBORA KRAJČ ZAMIŠKOVÁ

Batolárium – A Genre that Creates Community

THEATRE FACULTY, ACADEMY OF PERFORMING ARTS
IN BRATISLAVA

ZUZANA TIMČÍKOVÁ

An Informed Spectator or a Partner in Dialogue? On Audience Education in Theatres

INSTITUTE OF THEATRE AND FILM RESEARCH,
ART RESEARCH CENTRE SAS IN BRATISLAVA

DITA LÁNSKÁ

Supporting Community Life and Popularisation as a Means of Strengthening the Field's Resilience

THEATRE AND FILM DEPARTMENT OF THE MUNICIPAL
LIBRARY OF PRAGUE; THEATRE RESEARCH SOCIETY

DISCUSSION

15:35 — 15:50

SHORT BREAK

15:50 — 17:30

Chair of the section is **MIROSLAV BALLAY**

NADEŽDA LINDOVSKÁ

The Strength and Fragility of Women's Confessions (*Outcast by the Theatre Collective Slzy Janka Borodáča*)

THEATRE FACULTY, ACADEMY OF PERFORMING
ARTS IN BRATISLAVA

ELENA KNOPOVÁ

Women's Stories of Resistance in the Time of the Erosion of Self-Evidence

INSTITUTE OF THEATRE AND FILM RESEARCH,
ART RESEARCH CENTRE SAS IN BRATISLAVA; FACULTY OF
DRAMATIC ARTS, ACADEMY OF ARTS IN BANSKÁ BYSTRICA

NORA NAGYOVÁ

Intimacy, Loneliness, and Resilience in the Dramatic Work of Jana Bodnárová

THEATRE FACULTY, ACADEMY OF PERFORMING ARTS
IN BRATISLAVA

MARTINA KOVAL

The Portrayal of Psychoanalyst Melanie Klein in Nicholas Wright's Play: Women's Emancipation as a Form of Resilience

THEATRE FACULTY, ACADEMY OF PERFORMING ARTS
IN BRATISLAVA

DISCUSSION

17:30 — 19:00

DINNER

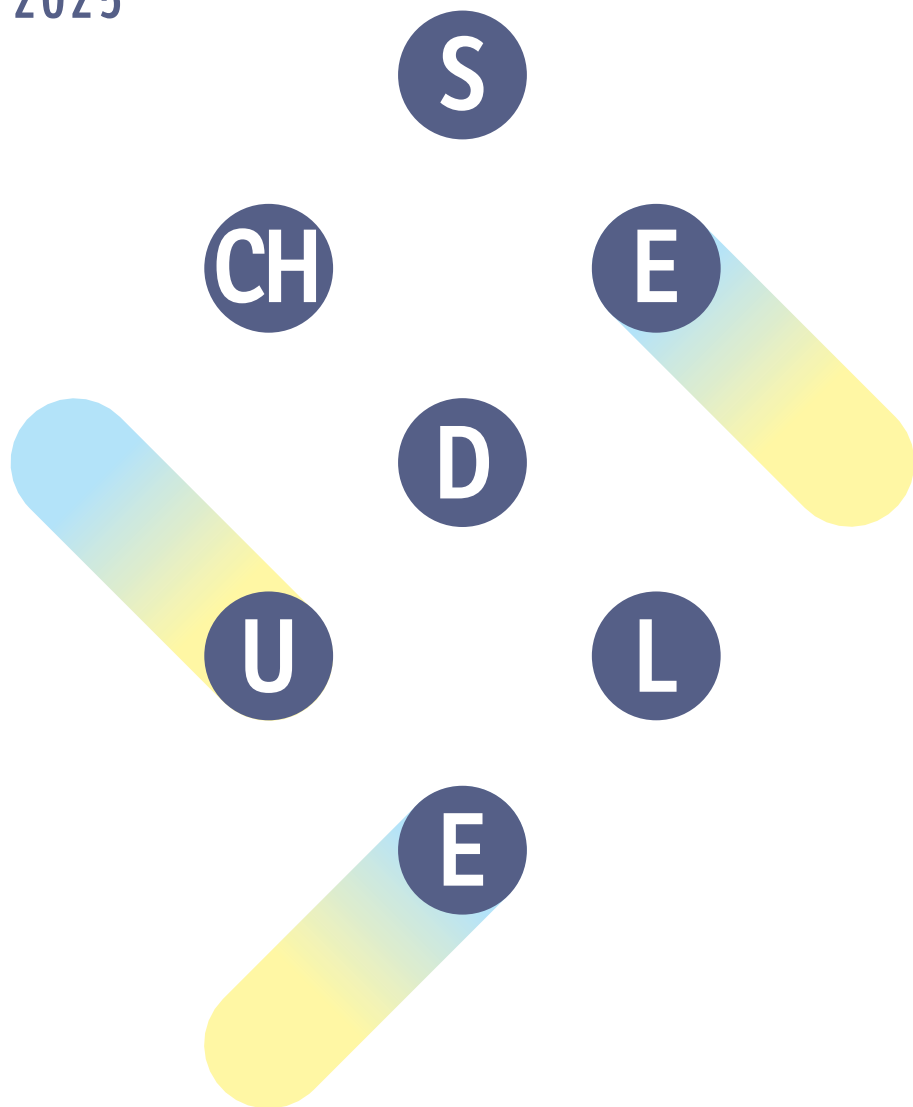
19:00 — 19:50

THEATRE PERFORMANCE

KRAJINA ZÁZRAKOV [WONDERLAND]

The performance is inspired by current developments in Slovakia
Directed by Tereza Mankovecká; **dramaturgy** Michaela
Kapušanská; **production** Michal Ditte; **music** Vojtech Klinec,
Andrej Bilik; **movement collaboration** Simona Kaščáková;
costumes Lea Mračková
Performed by Adrián Urda, Alina Kravchenko, Samuel Janiš, Natália
Gladišová, Vanesa Fellegiová, Ondrej Štrkolec, Kristián Schrenk
Theatre of the Academy of Arts in Banská Bystrica; blackbox

SATURDAY
15. NOVEMBER
2025



10:00 — 11:35

Chair of the section is **MICHAL BABIAK**

DOMINIKA DUDÁŠOVÁ

**Applied Theatre as a Space for Collective Creation
and Therapeutic Intimacy**

THEATRE FACULTY, ACADEMY OF PERFORMING ARTS
IN BRATISLAVA

PETER HIMIČ

The Loneliness of a Character as a Mirror of Its Time

FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS
IN BANSKÁ BYSTRICA

ANETA GŁOWACKA – DOROTA FOX

**The Role of Employees in Democratization Processes
in Public Theatres in Poland**

FACULTY OF HUMANITIES, UNIVERSITY OF SILESIA
IN KATOWICE

GALINA KUBALOVÁ – JANA LOPÚCHOVÁ

**Classical Dance as a Tool of Inclusive Education for Students
with Visual Impairment: Research Findings**

FACULTY OF EDUCATION, COMENIUS UNIVERSITY
IN BRATISLAVA

DISCUSSION

11:35 — 11:50

SHORT BREAK

11:50 — 13:25

Chair of the section is **PETER HIMIČ**

Section dedicated to PhD students

JIŘÍ HONZÍREK

**Intimacy, Loneliness and Resilience in the Site-Specific
Production *NEMYSLEL JSEM SI* [I NEVER IMAGINED]**

THEATRE FACULTY, JANÁČEK ACADEMY OF MUSIC
AND PERFORMING ARTS IN BRNO; THEATRE FESTE

PATRIK KREBS

Theatre in Prison as Humanisation: Performative Practice as a Space of Intimacy and Resilience

INSTITUTE OF THEATRE AND FILM RESEARCH,
ART RESEARCH CENTRE SAS IN BRATISLAVA

MATĚJ NYTRA

A resilient community against apathy: The phenomenon of close collaboration in documentary projects with Ukrainian immigrants

THEATRE FACULTY, JANÁČEK ACADEMY OF MUSIC
AND PERFORMING ARTS IN BRNO

BARBORA KRIŠTOFVÁ

Brexit on the British Stage

FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS
IN BANSKÁ BYSTRICA

DISCUSSION

13:25 — 14:30

LUNCH BREAK

14:30 — 16:00

Chair of the section is **ELENA KNOPOVÁ**
Section dedicated to PhD students

ERIK ŠUPČÍK

From Puppet Theatre to Fairground Rides: The Transformation of Itinerant Puppeteer Families

THEATRE FACULTY, ACADEMY OF PERFORMING ARTS
IN BRATISLAVA

TEREZA MANKOVECKÁ

To Survive and Create: Resilience and Textual Resources of Independent Theatre in Slovakia

FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS
IN BANSKÁ BYSTRICA

ADAM NAGY

The Body as an Incubator of History

INSTITUTE OF THEATRE AND FILM RESEARCH,
ART RESEARCH CENTRE SAS IN BRATISLAVA

KEVIN IVANKO

The Technique of Dario Fo and His Collaboration with Franca Rame

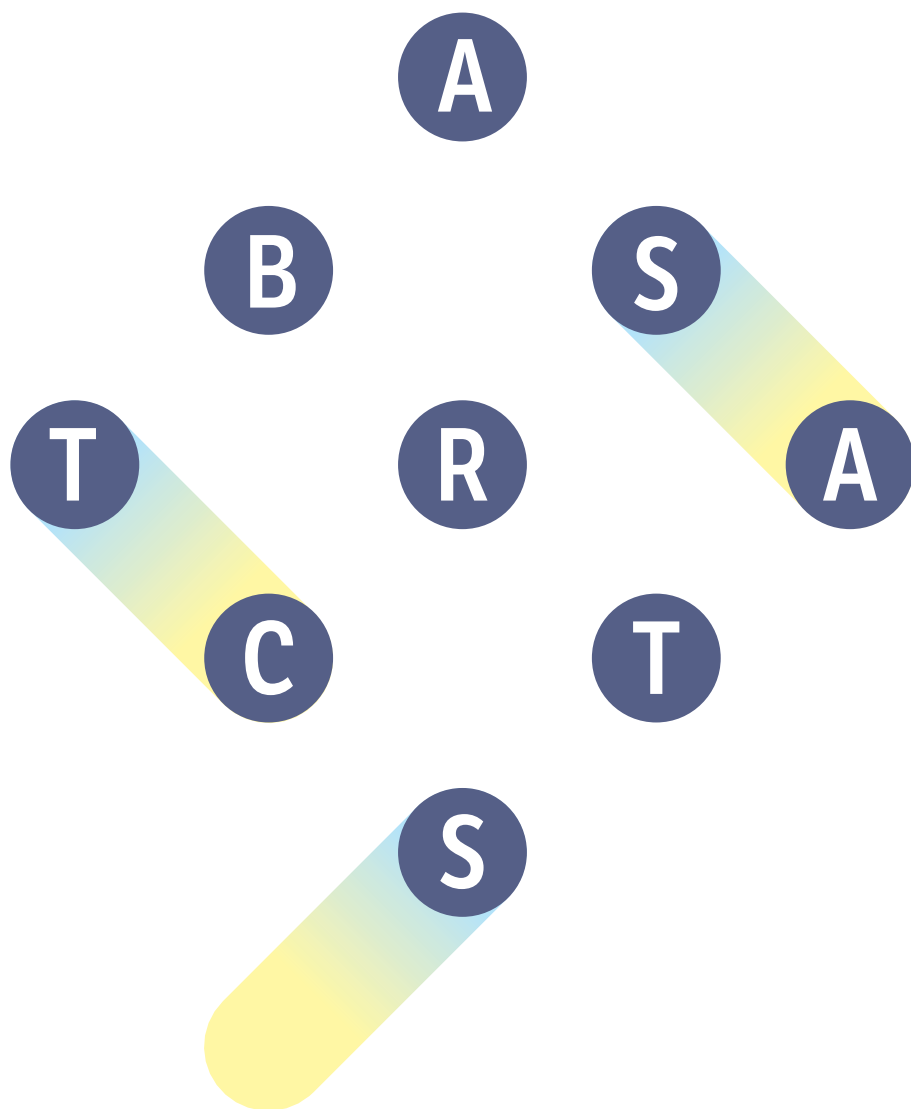
FACULTY OF DRAMATIC ARTS, ACADEMY OF ARTS
IN BANSKÁ BYSTRICA

16:00 — 16:30

MAIN DISCUSSION: CONCLUSION OF THE CONFERENCE

16:30

LIGHT REFRESHMENTS BEFORE DEPARTURE



SLOVAK DRAMA BETWEEN RESILIENCE, CLOSENESS AND LONELINESS

doc. PhDr. Michal Babiak, PhD.

Abstract

The paper reflects on the fundamental premises of Slovak drama through the categories highlighted in its title – from the formation of modern Slovak drama in the early 19th century up to modernist drama in the period preceding the Second World War. The working thesis assumes that, in its earlier developmental stages – particularly under the influence of broader socio-political and cultural factors – Slovak drama emerged as a phenomenon inclined toward the resilience. A significant shift occurs with the gradual establishment of modernist drama. Already in the pre-independence period, the plays of VHV reveal a distinct repertoire of Western Modernism in which feelings of loneliness, alienation, ostracism, and the yearning for human intimacy play a central role. These tendencies are subsequently explored in post-independence drama, with its multiple variants and original approaches.

Keywords

Slovak drama before 1918; modernist drama; VHV; Impressionism; Symbolism Expressionism

THE PERIOD OF DEFIANCE AT THE NOVÁ SCÉNA THEATRE

doc. Mgr. art. Karol Mišovic, PhD.

Abstract

The invasion of Czechoslovakia by five Warsaw Pact armies in August 1968 marks a historical milestone, not only for our country but for modern Europe as a whole. Citizens reacted sharply and immediately to the violent interference of Soviet power in Czechoslovakia's domestic affairs. Theatre artists also expressed their defiance through creative work. Dramatic artists found clear narrative and thematic parallels to the unfolding political situation through the words of classical and modern playwrights viewed in new social contexts. Bratislava's Nová Scéna, a theatre until then primarily

specialized in comedy, was no exception to these tendencies. Shortly after the occupation began, the drama company presented several productions that can be understood as explicit expressions of civic engagement. This paper examines the artistic identity of Nová Scéna during this turning point, analyzing key productions as well as changes in repertoire and personnel policies from 1968 through the early years of Normalisation.

Keywords

Nová Scéna theatre; drama company; August 1968; politics; Czechoslovakia

CYCLICAL IMAGES OF FAMILIAL FESTIVITY IN THE PRODUCTION *DETI* [CHILDREN]

prof. Miroslav Ballay, PhD.

Abstract

The paper reflects on the dimension of humanity as a universal constant in the production *Deti* [Children] (SND Drama Company, 2013, dir. Michal Vajdička), loosely inspired by Božena Slančíková Timrava's short stories *U Kanátov* [At Kanats'] and *Žiadna radosť* [No Joy]. It examines the high degree of humaneness exhibited by the production team in their overall approach to the theme of humanity, as well as the archetypes of ritual celebration within the cyclical rhythm of the village calendar and sacral life. Against a backdrop of human bestiality, rural cruelty, and coarseness, the traditional and authentically determinative dimension of humanity is conventionally defined.

Keywords

ritual; celebration; archetype; adaptation; interpretation; stage direction

THE IMAGE OF SURPASSING ONE'S OWN SHADOW

PhDr. Dagmar Podmaková, CSc.

Abstract

Within the diverse thematic concerns and performative strategies of Slovak theatre practitioners, several points of intersection emerge. The artis-

tic testimonies frequently mediate personal emotions and experiences situated within a divided society, drawing upon both established artistic and philosophical traditions as well as original dramaturgical texts. A recurrent issue, however, is the lack of a broader semantic scope that would facilitate meaningful international dialogue. This contribution analyses two productions, originating from distinct political and socio-historical contexts, which employ divergent dramaturgical methodologies and reveal the creators' complex engagement with historical events and character representations. The first case concerns *Jánošík* (1975), a unique collaborative interpretation by three puppet theatres, which thematizes the legend of the outlaw captain. The second case is *Negatívny snehu* [Negatives of Snow] (2025), a co-production between Slovakia, Poland, and Germany, which through three interlinked narratives brings to life the emergence and manifestations of fascism as a reflection of nascent or entrenched hatred of humans toward other humans and nations. The blending of legend, reality, imagery, film, photography, and memory in both works contributes substantially to discourses on how the past can be mobilized to reflect present-day cultural and political issues across borders.

Keywords

Regional Puppet Theatre in Banská Bystrica; Jozef Mokoš; Ján Palárik Theatre in Trnava; Dávid Paška; international collaboration; hero figure

LANGUAGE AS RESILIENCE: MIGUEL TORRENCE AND THE POLITICAL LEGACY OF BERTOLT BRECHT

dr. hab. Carlos Dimeo, PhD, Assoc. Prof. – Mgr. Eva Reichwalderová, PhD.

Abstract

From his staging of *The Trial of Lucullus* to his own plays *La constancia* [Constancy] and *La historia constitucional del pupitre* [Constitutional History of the Desk], Venezuelan director and playwright Miguel Torrence developed a theatrical language that embodies resilience. Drawing on the political and aesthetic legacy of Bertolt Brecht, Torrence understood language not merely as communication, but as a form of endurance — a way to preserve ethical and intellectual clarity amid social and

institutional collapse. While Brecht sought to awaken critical distance through the *Verfremdungseffekt*, Torrence transformed that distance into ethical presence: the moment when actor and spectator confront one another through the fragility of the word. His theatre reinterprets Brecht's political project from within the Venezuelan context, where the stage becomes both refuge and battlefield — a place where speech resists silence and consciousness survives through form. Torrence's work reveals that resilience in theatre is not the denial of vulnerability, but its transfiguration into an act of lucidity. His dramaturgy redefines political theatre as a sustained practice of attention and care, where the act of speaking itself becomes resistance.

Keywords

Miguel Torrence; Bertolt Brecht; political theatre; language; resilience; ethics

DISTANCE DOES NOT IMPLY LONELINESS

prof. PhDr. Miloš Mistrík, DrSc.

Abstract

Departing from one place need not entail remaining alone. While this idea is not new, it bears repeating. It applies across social strata and groups – and equally within theatre. Contemporary theatre is not merely a space for absurdities, paradoxes, or contradictory gestures; it also accommodates diverse forms of social pulsation, akin to the rhythm of a beating heart – contraction and release. This can be illustrated by the case of the Copiaus ensemble, which was formed when its members relocated from Paris to Burgundy. There, the actors discovered their identity naturally, without conflict, and their name emerged not from an artistic declaration but from a local tradition rooted in the Burgundy wine region. This was not a paradox, but a natural evolution.

Keywords

Copiaus; French theatre; Burgundy; theatre avant-garde

SLOW VERSUS ACCELERATED

Mgr. art. Jaroslav Daubrava, ArtD.

Abstract

The paper focuses on the visual strategies of director and visual artist Robert Wilson and video artist Bill Viola, who use slow motion to contrast with the accelerated tempo of contemporary visual perception. Their works exist at the intersection of theatre, visual arts and media aesthetics, where they problematise the temporality of the artwork and open questions of intermedial relations in contemporary art. Simultaneously, they reflect on conditions of spectatorship – from the broadening of aesthetic experience to testing the limits of attention.

Keywords

Robert Wilson; slow motion; Bill Viola; slow motion in video; live image; video art

BATOLÁRIUM – A GENRE THAT CREATES COMMUNITY

doc., Mgr. et Mgr. art. Barbora Krajč Zamišková, ArtD.

Abstract

The term *Batolárium* is the Slovak equivalent of *Theatre for the Very Young*, derived from *batola* (toddler, the perceiver) and *laboratórium* (laboratory, the mode of creation and performance). It refers to performances designed for children aged six months to three years, presented in professional theatre spaces with carefully developed theatrical techniques focusing on sensory and emotional communication. Such productions focus on calm atmosphere, gentle acting, flexibility, and the visual, aural (live music), and haptic qualities of the performance. They present self-contained scenic images that stimulate imagination, creativity, socialisation and emotional experience, giving spectators a sense of a shared authentic presence. In the 2024/2025 season, students of the Theatre Faculty of the Academy of Performing Arts in Bratislava created *Labiátko*, a theatre production for the very young, staged at the Lab Theatre. This paper highlights the genre's role in fostering social bonds and providing a welcoming space for socialization not only for young children

but also for their caregivers. Additionally, it documents the rehearsal and production process.

Keywords

Batolárium; Lab Theatre; students of Theatre Faculty of the Academy of Performing Arts in Bratislava; pedagogy

AN INFORMED SPECTATOR OR A PARTNER IN DIALOGUE? ON AUDIENCE EDUCATION IN THEATRES

Mgr. Zuzana Timčíková, PhD.

Abstract

The concept of “theatre and education” today encompasses a broad spectrum of activities, ranging from drama clubs to programmes in professional theatre institutions. These initiatives do not merely transmit knowledge but also nurture a deeper relationship between spectators and theatre. Educational activities in theatres aim to cultivate long-term engagement with the arts, enhance audience receptivity, and systematically develop aesthetic literacy. The vision underpinning these efforts often strives to form an “informed spectator” – an individual with a well-developed understanding of theatre who is capable of reflecting thoughtfully on its aesthetic and performative qualities. Such theatre education carries an important pedagogical dimension that addresses the need to support audience development and cultural literacy. However, this raises the question of whether these goals can foster genuine intimacy and mutual respect, which imply equality between both parties. Is the spectator truly a partner in the theatrical experience, or do they remain the recipient of guidance and instruction? This paper reflects on examples from Slovak practice to consider whether the methods Slovak theatres use in audience education can create a shared dialogic space or remain limited to audience training.

Keywords

theatre and education; educational activities; audience development; spectator; dialogue with the audience

SUPPORTING COMMUNITY LIFE AND POPULARISATION AS A MEANS OF STRENGTHENING THE FIELD'S RESILIENCE

Mgr. Dita Lánská

Abstract

Society faces numerous crises – economic, ecological, social, security-related, and others. During economic downturns, the cultural sector and the humanities are typically among the first to face budgetary cuts. A specialised field such as theatre studies must therefore resist external pressures with even greater determination. Given the relatively small size of the theatre-studies community, it is essential to foster cohesion and actively engage in popularisation to safeguard its continued existence. This paper presents the activities and programmes of the Czech Theatre Studies Society, a civic association dedicated to connecting experts with theatre enthusiasts, practitioners with theorists and historians, and engaging students in dialogue. The Society also aims to promote interdisciplinary and interinstitutional collaboration. By reflecting on the field from diverse perspectives and positions, the Society achieves a more comprehensive and nuanced understanding. These objectives are realised through lectures, excursions, guided walks, workshops, and by fostering institutional partnerships.

Keywords

community; theatre studies; popularisation; educational activities; community activities

THE STRENGTH AND FRAGILITY OF WOMEN'S CONFESSIONS (OUTCAST BY THE THEATRE COLLECTIVE SLZY JANKA BORODÁČA)

prof. PhDr. Nadežda Lindovská, PhD.

Abstract

The production *Outcast* by the independent theatre collective Slzy Janka Borodáča ranks among the most notable events of the 2024/2025 theatre season. It interweaves the ritual of theatre with the ritual of female con-

fession, bridging past and present. The performance endows intimate testimonies with an intellectual dimension, transforming them into reflections on female identity and bearing witness to women's resilience in the face of life's challenges. It underscores the principle that the personal is inherently political. The piece critically examines multiple stereotypes, including conventional perceptions of its two protagonists. This paper reflects on the production as a distinctive artistic and civic manifesto of its creators.

Keywords

contemporary Slovak theatre; Slzy Janka Borodáča theatre group; director Júlia Rázusová; female identity; gender stereotypes

WOMEN'S STORIES OF RESISTANCE IN THE TIME OF THE EROSION OF SELF-EVIDENCE

doc. PhDr. Elena Knopová, PhD.

Abstract

Alžbeta Gwerková-Göllnerová, Sidónia Nádherná, and Ota Plávková were three women whose ideas and destinies inspired three Slovak theatre directors – Anna Grusková, Iveta Ditte Jurčová, and Júlia Rázusová. Each of them represents a call for perseverance and for overcoming the atrophied values that are once again moving to the centre of theatrical reflection. The struggles of these three characters are not heroic in the classical sense. Their actions, rooted in a firm moral core, often appear paradoxical or even absurd – in the spirit of the contemporary experience of the erosion of self-evidence, in which what is “right” becomes “incomprehensible” or “unreasonably risky.” From this perspective, the productions *Demokratka Erža* [Erža, the Democrat], *Nádherná záhrada po nej zostala* [A Beautiful Garden Remained After Her], and *Ota* can be seen as dramatic tests of values in a time when value itself has become a problematic category. Although the theatrical scripts are based on biographical and documentary material, the resulting productions are less reconstructions of the past than reflections on the state of the present world. The notion of the erosion of self-evidence makes it possible to view contemporary

theatre as a space exposing the fragility of cultural certainties and ethical principles. In a world that has lost trust in continuity, rational explanation, and moral stability, theatre becomes a place where these eroded certainties are rearticulated — not as self-evident, but as conscious acts. What was natural yesterday must be fought for today, often without any guarantee of success – a struggle mirrored in diverse directorial approaches and the shaping of scenic reality.

Keywords

erosion of self-evidence; women's resistance; ethics of integrity; contemporary Slovak theatre; crisis and paradox of value

INTIMACY, LONELINESS, AND RESILIENCE IN THE DRAMATIC WORK OF JANA BODNÁROVÁ

Mgr. art. Nora Nagyová, PhD.

Abstract

The paper examines the dramatic writing of Jana Bodnárová (b. 1950) with a focus on the themes of intimacy, loneliness, and resilience. It analyses her post-1989 plays, which address violence and cruelty inflicted upon women, as well as the resulting trauma rooted in patriarchal social structures. Through these works, Bodnárová's theatre of intimacy serves as a space for both personal testimony and social critique.

Keywords

Jana Bodnárová; female experience; loneliness; intimacy; resilience

THE PORTRAYAL OF PSYCHOANALYST MELANIE KLEIN IN NICHOLAS WRIGHT'S PLAY: WOMEN'S EMANCIPATION AS A FORM OF RESILIENCE

Mgr. art. Martina Koval, PhD.

Abstract

The paper introduces *Mrs Klein* (1988) by British playwright Nicholas Wright (1940), which dramatises a fragment from the life of the renowned

Jewish intellectual and British psychoanalyst Melanie Klein (1882 – 1960). Special attention is devoted to the lesser-known fact that Klein's life and professional trajectory were significantly influenced by her stay in what is now Slovakia during the first decade of the twentieth century. Wright's psychological drama explores intimacy, loneliness and the psychological resilience of a woman navigating scientific ambition, motherhood and personal trauma. It also addresses family dynamics, female identity and the tension between personal and social expectations. In the context of the conference themes, the paper views emancipation as a form of resilience essential for a woman striving to maintain integrity in demanding intellectual and personal spheres. Despite her historical significance and ties to present-day Slovakia, specifically the town of Ružomberok, Klein's figure continues to be absent from Slovak cultural memory, as does any stage reflection on the fates of Jewish women living in the region prior to the Holocaust.

Keywords

Jewish woman; drama; Melanie Klein; Nicholas Wright; women's emancipation

APPLIED THEATRE AS A SPACE FOR COLLECTIVE CREATION AND THERAPEUTIC INTIMACY

Mgr. Dominika Dudášová

Abstract

The contribution analyses the therapeutic potential of applied theatre for people with disabilities. Its primary aim is to examine how theatre has become a tool of collective creation and mutuality. The author focuses on inclusive ensembles that through shared artistic practice constitute community and facilitate the overcoming of social isolation. Collective creation fosters a sense of belonging and serves as a key instrument for reducing loneliness and segregation; special attention is paid to the implementation of inclusive principles in practice and to the political dimension of artistic work by marginalised groups. The analysis shows that theatre offers not only an artistic experience but also a space for critical reflection and the presentation of community narratives. In conclusion,

the author examines how theatre contributes to psychological resilience on both individual and institutional levels, confirming that applied theatre transcends the framework of art therapy and establishes itself as a fully-fledged artistic and social practice.

Keywords

applied theatre; inclusion; art therapy; collective creation; community narrative; intimacy

THE LONELINESS OF A CHARACTER AS A MIRROR OF ITS TIME

doc. Mgr. Peter Himič, PhD.

Abstract

The human being and their era constitute the central ideological axes of literary and artistic representation. Their mutual relationship often generates dramatic tension whose resolution takes diverse forms and qualitative levels. The subject's stance toward objective reality opens, on the plane of social relations, a series of issues that permeate the individual existence. Within this perspective arises the question of loneliness, which mirrors the ethical problems of the epoch. Loneliness may result from voluntary choice or from the pressure of external circumstances. Slovak drama contains numerous plays that treat this relationship as a central ideological line – not only from periods of unfreedom, but also from the turbulent years after 1989. The paper analyses selected plays by Peter Karvaš, Ivan Bukovčan, Karol Horák and others, in which the image of human loneliness appears both as an escape from the world and as a moral gesture, touching also on their impact on artistic and social perception.

Keywords

loneliness; Slovak drama; socio-political relations

THE ROLE OF EMPLOYEES IN DEMOCRATIZATION PROCESSES IN PUBLIC THEATRES IN POLAND

Mag. art. Aneta Głowacka, PhD – dr. hab. Dorota Fox, PhD

Abstract

The paper concerns the changes currently taking place in public theatres in Poland. They primarily concern changes in the conditions for producing and reproducing art, and therefore in the ways of managing theaters and creating better working conditions. This involves moving away from the director-director model of theatre, with the empowerment of employees and the socialization of theatre as an institution. Trade unions, increasingly established by workers who are active and aware of their rights, play a major role in these changes.

Keywords

contemporary theatre; public theatres; theatre as an institution; institutional criticism; theatre employees; antiviolence practices

CLASSICAL DANCE AS A TOOL OF INCLUSIVE EDUCATION FOR STUDENTS WITH VISUAL IMPAIRMENT: RESEARCH FINDINGS

Mgr. Galina Kubalová - doc. PaedDr. Jana Lopúchová, PhD.

Abstract

This paper presents innovative research on the education of students with severe visual impairment through classical dance, highlighting its role as a determinant of their cultural participation and psychosocial development. The study examined the potential of classical art in inclusive education via an experiential workshop integrating special-education methods, sensory integration, and cognitive stimulation. Purpose-designed typhlographic aids, visual-haptic materials, audio description enabling blind audiences to access the movement components of *Luskáčik* [The Nutcracker], and interactive movement exercises were employed. The analysis revealed enhanced narrative competence, improved spatial orientation, and strengthened social interaction among visually impaired students. The authors discuss three key dimensions – intimacy (community building), loneliness (overcoming isolation), and resilience

(enhancing psychological and social strength through art) – and offer a comprehensive methodological framework with recommendations for implementing arts-based programmes in special and inclusive education.

Keywords

inclusive education; special pedagogy; movement-based arts; visual impairment

INTIMACY, LONELINESS AND RESILIENCE IN THE SITE-SPECIFIC PRODUCTION NEMYSLEL JSEM SI [I NEVER IMAGINED]

MgA. Jiří Honzík

Abstract

In autumn 2023, the independent Feste Theatre created a site-specific production in an abandoned housing-estate complex in Brno. *NEMYSLEL SOM SI* [I NEVER IMAGINED] addresses sexual violence through a controversial, exclusively male cast, with three men enacting both psychological and physical forms of coercion.

Intimacy: The performance unfolds in twenty empty flats that still retain the intimacy of home, a sense of safety and a feeling of closeness.

Loneliness: Research indicates that more than half of all acts of sexual violence occur in domestic environments, where the presumed safety of home is brutally violated. In this context, the home becomes a place of profound loneliness for victims.

Resilience: After a year of performances, the housing complex was broken into and seriously damaged, fundamentally altering its character. The creators adapted to the new circumstances, raising the question of whether the transformation of the site signifies the end of a site-specific work or merely its metamorphosis.

Keywords

site-specific theatre; theatre on location; devised theatre; interactive theatre; audience in a role of creator; activism; activism

THEATRE IN PRISON AS HUMANISATION: PERFORMATIVE PRACTICE AS A SPACE OF INTIMACY AND RESILIENCE

Mgr. art. Patrik Krebs

Abstract

The term prison usually evokes deprivation, confinement, a system of commands and punishments. Yet when combined with theatre, it opens a fissure in an otherwise closed structure. Theatre in prison environments often becomes an act of solidarity, courage and empathy – while simultaneously functioning as a research and artistic laboratory that tests the boundaries of human transformation. In this spirit, Ashley E. Lucas's *Prison Theatre and the Global Crisis of Incarceration* (Slovak edition, Kapitál Press, 2025) stands out as a remarkable work in its scope, field research, and artistic reach. Its reflections resonate with my own practice, which I discuss here. As a member of Theatre Without a Home, I have participated in multiple theatre projects within Slovak prisons, most notably workshops in Košice-Šaca. Work with twelve inmates culminated in a performance on the theme of freedom. One participant remarked: "It was the most meaningful week of my imprisonment."

Keywords

theatre; prison; freedom; resilience

A RESILIENT COMMUNITY AGAINST APATHY: THE PHENOMENON OF CLOSE COLLABORATION IN DOCUMENTARY PROJECTS WITH UKRAINIAN IMMIGRANTS

MgA. et Mgr. Matěj Nytra

Abstract

Since 2022, almost half a million single-parent families, children, and students have arrived in Czechia. However, educational institutions and work opportunities are only one layer of the safety net in a situation of adaptation in a temporary, new environment. How to deal with scars, personal loss, anger, and trauma? The project *Než válka skončí / До правосой війни* [Before the War Ends] (2024-25), organized in the Káznice commu-

nity and cultural center, Brno, offered experiences in forming interacting communities that, under the conditions of creating a shared, safe time-space, absorb the negative impacts of escape and deepen interpersonal and friendly support. How is the expanded role of curator, dramaturg in the process? What methods can be used to achieve closeness, trust, and imagination? This presentation reflects the co-leading of several community theatre shows and performances, and the vectors that strengthen participants on both sides — in terms of political impact in and outside the process.

Keywords

community theatre, documentary, sharing, resilience, empowerment, political issue, resistance

BREXIT ON THE BRITISH STAGE

PhDr. Barbora Křištofová, PhD., MLitt

Abstract

The paper examines the discursive relationship between politics and theatre in British stage productions inspired by Brexit. As a major political and international event, Brexit has provided a powerful impetus for British theatre-makers, arguably giving rise to a new form of political theatre with its own distinctive characteristics, setting it apart from historical, Brechtian, and postmodern activist traditions. Post-Brexit productions often combine intellectual provocation with factual realism, offering both realist and satirical artistic responses to the sharp polarisation of British society in the aftermath of political campaigning. Directorial approaches link contemporary strategies of political theatre with other forms – documentary (*Mayday!*; *The Last Temptation of Boris Johnson*), verbatim (*My Country*; a Work in Progress), and participatory theatre (*The Majority*). The aim is not to moralise about the referendum outcome, but to underscore the importance of dialogue and tolerance towards plural perspectives.

Keywords

Brexit; Britain; political theatre; performance; contemporary British drama

FROM PUPPET THEATRE TO FAIRGROUND RIDES: THE TRANSFORMATION OF ITINERANT PUPPETEER FAMILIES

Mgr. art. Erik Šupčík

Abstract

The paper explores the history of fairground rides and the itinerant puppeteer families who historically combined puppet theatre with operating carousels and other amusements as a secondary livelihood. Many such families ceased performing puppet plays during the last century, yet their descendants continue to operate fairground attractions today. The research offers an authentic glimpse into the life and backstage of these families – their operations, connections to puppetry, and their adaptation to changing social and political conditions. This contribution also addresses issues of cultural heritage, folklore, and continuity, revealing how traditions of itinerant performance persist in contemporary independent travelling puppet troupes performing for children.

Keywords

fairground history; puppet theatre; itinerant way of life; modern-day performances

TO SURVIVE AND CREATE: RESILIENCE AND TEXTUAL RESOURCES OF INDEPENDENT THEATRE IN SLOVAKIA

Mgr. art. Tereza Mankovecká

Abstract

How do independent theatres in Slovakia transform constraints into creative strategies? These companies have long faced material limitations, which they convert into artistic stimuli. This paper examines resilience as a principle primarily expressed through work with texts, where limitations are transformed into innovative dramaturgical solutions. Yet is dramatization merely a pragmatic response to the scarcity of dramatic texts? In this sense, does resilience serve only as a survival strategy, or does it actively shape the aesthetics of the contemporary independent theatre scene?

Keywords

independent theatre; resilience; textual resources; adaptation; dramaturgy; Slovakia

THE BODY AS AN INCUBATOR OF HISTORY

Mgr. Adam Nagy

Abstract

Contemporary Slovak theatre is experiencing a profound transformation in its conception of the actor's and performer's body. Artists are moving away from conventional acting techniques that once shaped Slovak performance traditions, instead placing increasing emphasis on the meanings generated by the phenomenal body – a body marked by traces of both individual and historical experience. The aim of the paper is to highlight the expressive potential of corporeality to make both collective history and personal narratives present on stage. Particular attention is given to female directors active in Slovakia's independent theatre scene, whose distinctive approaches to embodiment critically redefine the politics of presence.

Keywords

Slovak theatre; female directors; body; corporeality; performativity; history

THE TECHNIQUE OF DARIO FO AND HIS COLLABORATION WITH FRANCA RAME

Mgr. art. Kevin Ivanko

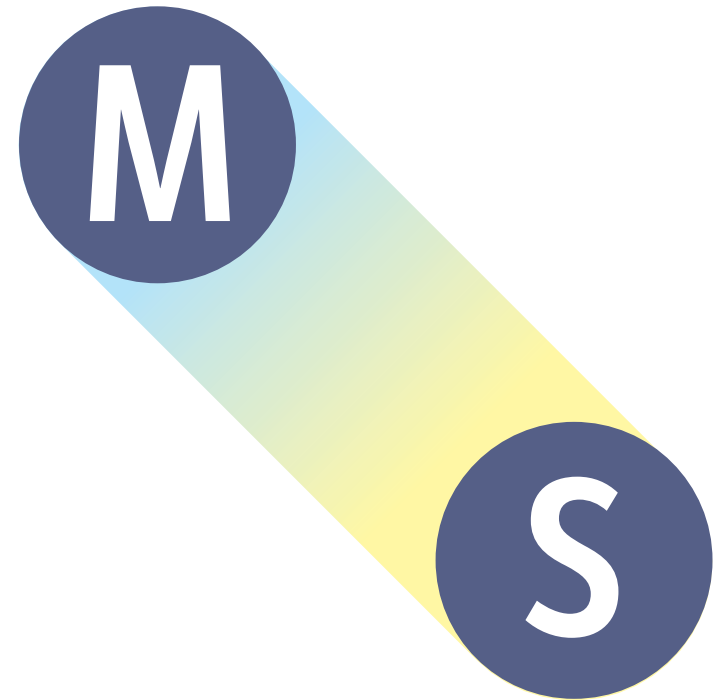
Abstract

The paper examines the function of improvisation in acting, drawing on research conducted as part of the author's doctoral studies (*Methodological Procedures in Actor Training Based on Improvisation*). It focuses on selected elements of improvisation employed by Italian actor and comic Dario Fo and the personal circumstances from his life that shaped his artistic identity and theatrical perspective. Fo is renowned for his dis-

tinctive approach to mastering of commedia dell'arte, whose central principle is the art of improvisation. This tradition is continued and adapted by Chiara D'Anna – Italian actor, director and movement-theatre pedagogue – who draws on the techniques that Fo developed and popularised in a contemporary context. The paper concludes with a reflection on the author's practical experience and empirical insights from a workshop led by D'Anna.

Keywords

improvisation; Dario Fo; Chiara D'Anna; grammelot; gesture; mask



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Faculty of Dramatic Arts, Academy
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