

theatre . s k

Drama

From Text and to Plurality (Drama after 1989)

“His play forces to think, it was poetry and shock. Horák broke apart the smooth structure of pseudo-Aristotelian poetry exploited by incompetent playwrights, he created a sequence of scenes, a mosaic, a world metaphor. In his plays, an individual struggles, fights and fails like a cog in the wheel of social movement. Horák broke the story apart and created an anti-hero.”

“The plays revealed the even deeper, hidden, even animalistic layers of a man, his libido, his perverse ideas and goals, vulgar actions. Mental processes transposed into physical processes, into human glands and fluids.”

MISTRÍK, Miloš. Slovak absurd drama. Bratislava: Science, 2002, page 186.

The 1990s saw the arrival of a new kind of poetry, which was later named post-modern or post-dramatic. It includes the processes of the small stage theatre forms and gradually the fixed collective team creations. Its Slovak pioneer was Karol Horák. Currently the brand new original phenomena include a wide array of names from different generations and genders, authors of texts for theatre or the so-called new drama. At present it achieves exceptional diversity, plurality of forms, author's processes and topics.

Roman Polák (1957) [interview]. In: Karol Horák, The Destruction of Soccer in the City of K [play poster]. Prešov: The art management of Jonáš Záborský Theatre, [1990].

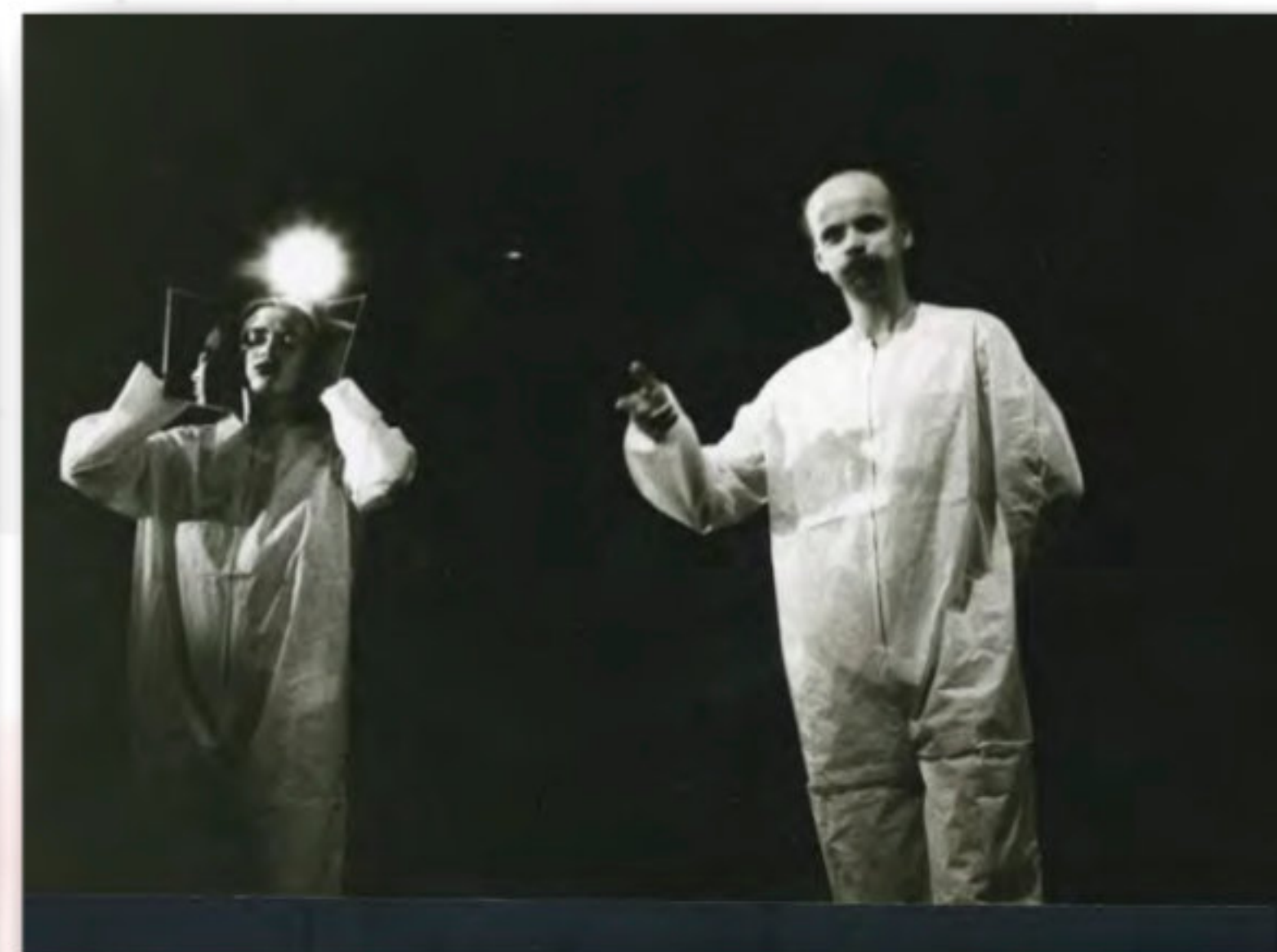
Karol Horák: THE DESTRUCTION OF SOCCER IN THE CITY OF K
Jonáš Záborský Theatre in Prešov 16 September 1990
Directed by Roman Polák
Jozef Stražan
Photo Ľubor Marko/Theatre Institute Archive



Blaho Uhlár – Miloš Karásek – et al.: THE SECOND-TO-LAST SUPPER
Theatre for Children and Youth Trnava (today Ján Palárik Theatre in Trnava) 30 June 1989
Directed by Blahoslav Uhlár
From left Margita Sečtovičová, Ladislav Kerata, Viera Pavlíková, Vladimír Oktavec, Tibor Vokoun
Photo Theatre Institute Archive



Viliam Klimáček – Ivan Mizera: SONG... (Part Two)
Theatre GUnaGU Bratislava 23 January 1993
Directed by Ivan Mizera, Viliam Klimáček, Aleš Votava, Karol Vosátko
From left Zuzana Benešová, Vladimír Sedláčko
Photo Vlado Gloss/Theatre Institute Archive



Jana Juráňová: SILVER BOWLS, EXCELLENT CONTAINERS
Studio 12 Bratislava 2 March 2015
Directed by Alena Leľková
From left Danica Matušová, Zuzana Konečná, Rebeka Poláková, Zuzana Porubjaková
Photo Milo Fabian/Theatre Institute Archive



Miloš Karásek: THE PLATFORM
Alexander Duchnovič Theatre Prešov 29 March 2003
Directed by Miloš Karásek
From left Svetlana Škovranová, Vasil Rusiňák
Photo Pavol Koval/Theatre Institute Archive



Rastislav Ballek: TISO
Theatre Arena Bratislava 14 April 2005
Directed by Rastislav Ballek
From left graduates of the Bratislava State Conservatory, the Technician Choir, Marián Labuda
Photo Oleg Vojtišek/Theatre Institute Archive

“The four most well-known women from the Štúr era, lovers and wives of our famous patriots from the times of national revival come back to life on stage. (...) Speaking about the men in their lives, about the fates of women, about their feelings and conditions at home, they shed light on the private lives of the Štúr generation. At an informal gathering they speak about the social conventions of the mid-19th century, about the customs determining the lives of men and women, about their desires, possibilities and limitations.”

LINDOVSKÁ, Nadežda. Feminist challenge for the Slovak drama. In: Slovak Theatre. 2011, year 59, no. 3, page 280.



Michal Dítte: TERRA GRANUS
Theatre Pôtoň Bátovce 15 February 2008
Directed by Iveta Jurčová
From left Henrieta Rabová, Gabriel Tóth, Kristína Sihelská, Michaela Hrbáčková, Katarína Vákrčková, Mária Danadová
Photo Theatre Pôtoň Archive



Michaela Zakuťanská: SINGLE RADICALS
Prešov National Theatre 11 October 2013
Directed by Júlia Rázusová
From left Gabriela Marcinková, Ladislav Ladomirjak
Photo Peter Zakuťanský/Slovak National Theatre Archive