

theatre . s k

Costume Design



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



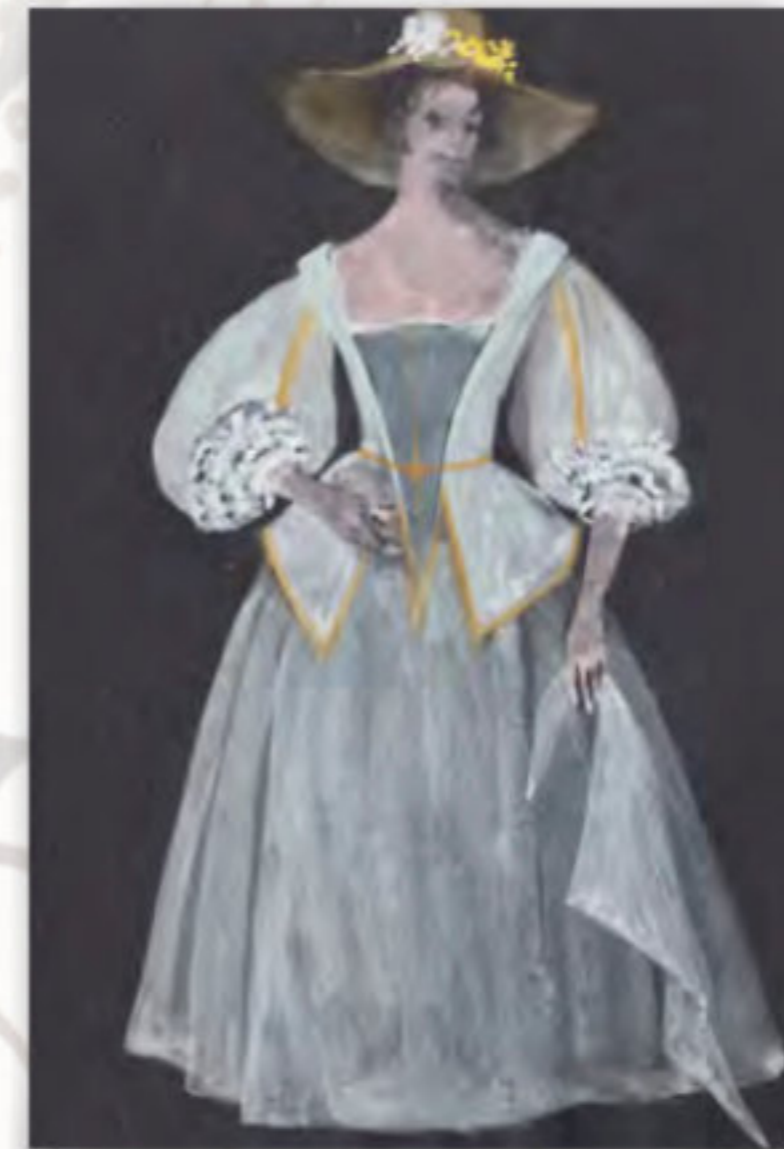
Johann Strauss Jr.: THE BAT
Slovak National Theatre Bratislava 27 March 1987
Directed by Karol Tóth
Costume design Ludmila Purkyňová



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



Max Frisch: DON JUAN OR THE LOVE OF GEOMETRY
New Scene Theatre Bratislava 20 September 1964
Directed by Magda Husáková Lokvencová
Costume design Stanislava Vaničková



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



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.

Stanislava Vaničková 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.



Giuseppe Verdi: DON CARLOS
Slovak National Theatre Bratislava 21 March 1997
Directed by Vladimír Strnisko
Costume design Ľudmila Városová



Alexander Nikolayevich Ostrovsky: FOREST ASTORKA Korzo '90 Theatre Bratislava 25 April 1997
Directed by Roman Polák
Costume design Peter Čanecký

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.



Nikolai Vasilievich Gogol: MARRIAGE
Slovak National Theatre Bratislava 1 February 1997
Directed by Lubomír 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 artistic signature **Ľudmila Városová** 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.

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

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