

## To be 25 years old and feel joy

For me at the festival Divadelna Nitra is the most expressive line, which can be conducted through several performances. As for me there are the reference points, which combine space of this year's festival.

It all started with "Why Does Herr R. Run Amok?" Empty space in this performance was totally unhappy. Director of "Amok" explores a world where joy is dead. The artificial faces of people who have lost their human traits. Their voices sound as recording audio. Words they say to each other have long ago lost its meaning. Emptiness among the people on the stage comes as well clearly, as a faceless space in which they exist. This is a rather predictable story of a man who has made his long-standing dream, but now does not know for what it happened. What future could be now? What is the future of the world's clichés? How to get out of the vicious circle of artificial words and missing emotions? These questions arise in the mind of the audience not because of what the characters say on stage. Reflection arises precisely from the fact that almost nothing happens. Predictability and nausea fill the space of the performance. Front of us there is a world like a social vacuum, devoid of live communication, emotions, human movement. Herr. R. suddenly begins to resist this reality. The only way that he found - to destroy the world. This is cruel decision which requires to kill anyone who was ever important. Such a price for feeling alive again, for feeling the joy again. The song, like a piece of art, changed something in the mind of Herr. R. and gives him a chance to feel alive. Thus began the path to joy at this festival.

His continuation was the piece on the verge of theater, cabaret and musical concert. The performance "Roses" of freak-cabaret Dakh Daughters was bright and filled with a very strong and diverse emotions. Some gothic fashion and design scene is constantly changing its mood and direction - from aggression to sadness, from tenderness to laughing, from drama to grotesque, from personal to political. This whole journey through the music was filled with furious, incredible energy of life. Like a breath of fresh air "Roses" had an impulse to life.

But our lives are always filled with other people. The existence side by side is the extremely complex task. "Solo Lamentoso" - performance, which tell the story about actually fighting for to live in our own way. History, which was played behind the scenes, was quite comical. Instead performer of his body and movement opened the inner world of exhausted but stubborn person who just wanted silence. However, as a result, she has transformed her life and the lives of people around to the loudest hell, which sounded like the constant repetition of arias from famous opera. Very often a joy to one person is absolutely intolerable thing for other people around. If we can talk about life as what we have now and what will have tomorrow, than the heroine of "Solo Lametoso" fell into the trap of endless repetition of present for every 2 minutes (just as lasted aria, which is repeated for 15 years from 8 am to 10 pm).

Instead, the clearest link between past-present-future took place for performances, can better tell the installation, Kantor Downtown. Known avant-gardist Tadeusz Kantor was controversial person. Innovator and tyrant in the one person, the artist, whose have affected a number of artists and styles. This performance also causes a dual association and impressions. But at the same time opens up some new faces of Kantor impact - through well-made video installation, which without exaggeration can be called as a good documentary with comments from US performers from 1960-1970, who were familiar with Kantor and who passed their own way of avant-garde. Their comments sound in the recording with screens that are placed on the stage as if in a school class. Obviously, the

first is the association of Cantor's "The Dead Class" - one of his most famous performances. A whole generation of people from the United States told us from the screens that they were breaking boundaries and violated the rules because no one did not before them. And that was their way of avant-garde. An unexpected finding was that each such generation - despite the fact from what country or in what time they create - this is a "dead class". Thus, the "dead class" every time a new and new apostles who are ready to break the current rules and boundaries for their future.

Maybe "Ode to Joy" is a Schiller shall they actually manifest distant utopia to which each of us seeks, but rather seeks art as such. The theatrical festivals unite as the Schiller wrote in his ode. This is usually a meeting place for strangers, meeting of present and future. But Festival that's also people who create a world where meetings can take place. The hardest part - every time build a different world. Nitra Divadelna has created 25 different worlds. The last of these is the "Ode to Joy", which was aimed to combine in the theater "past-present-future" - for this festival, and perhaps even for the theater in general. This time, in my opinion, this meeting happened.

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28/09/2016