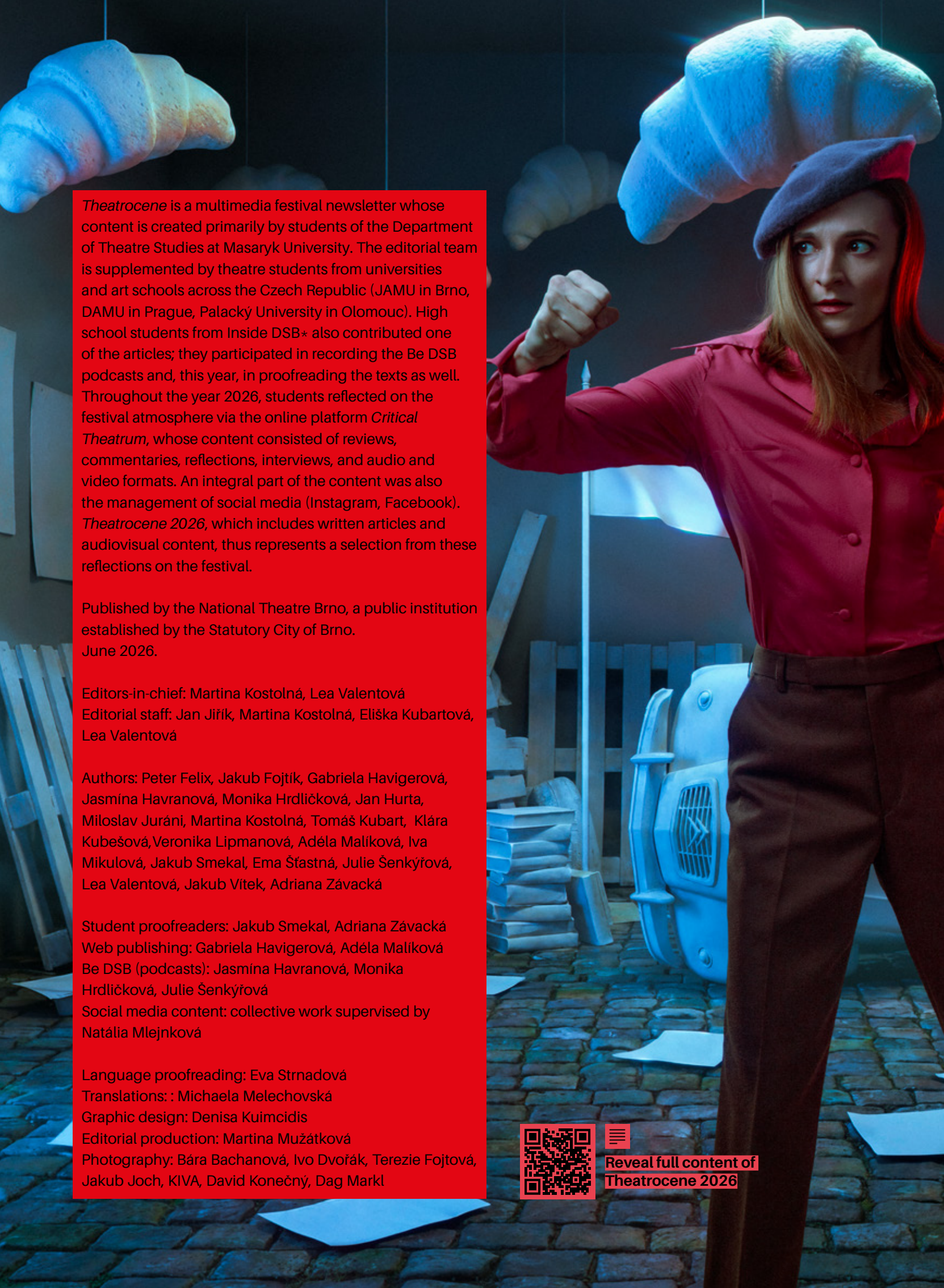


THEA TRO CENTR

EMOTIONAL TRACES OF THE FESTIVAL
THE 16TH EDITION OF THE INTERNATIONAL
THEATRE WORLD BRNO FESTIVAL 2026





Theatrocene is a multimedia festival newsletter whose content is created primarily by students of the Department of Theatre Studies at Masaryk University. The editorial team is supplemented by theatre students from universities and art schools across the Czech Republic (JAMU in Brno, DAMU in Prague, Palacký University in Olomouc). High school students from Inside DSB* also contributed one of the articles; they participated in recording the Be DSB podcasts and, this year, in proofreading the texts as well. Throughout the year 2026, students reflected on the festival atmosphere via the online platform *Critical Theatrum*, whose content consisted of reviews, commentaries, reflections, interviews, and audio and video formats. An integral part of the content was also the management of social media (Instagram, Facebook). *Theatrocene 2026*, which includes written articles and audiovisual content, thus represents a selection from these reflections on the festival.

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Reveal full content of
Theatrocene 2026



13 festival days

90 performances
in the main
programme

51 side events

17 festival stages

14 800 sold tickets

89% attendance

5 co-productions

Foreign theatre
companies from

5 countries: Slovakia, France,
Norway, Hungary,
and Netherlands

4 productions conceived
as theatrical excursions

12 May

RITUAL INTOXICATION THROUGH THE MOVEMENT OF MORE THAN ONE LONELY EXISTENCE

By Martina Kostolná

In the beginning there was rhythm. Before language, culture, and society as we know it today. The collective body as a mechanism for experiencing ritual, as humanity's ancient attempt not to remain abandoned in the world. The fear of loneliness ranks among the oldest human instincts, just like the dread of death and the obsessive need to peer beyond the limits of what transcends us. That which we can never fully see. The diptych *Folkå / SAABA* by the Nederlands Dans Theater ensemble brings forth a hypnotic exploration of the transformation of human ritual: from archaic rites to contemporary ecstasy without redemption. Whether in the depths of a dark cavern of knowledge or under the neon lights of a club warehouse, humans have always been searching for the same thing. This affirms that they are not entirely alone in the darkness.



REVIEW





The evening's first choreography, *Folká*, draws on universal folklore, conveying an archetypal and raw narrative of the collective memory of human civilization and Mother Earth herself. Choreographer **Marcos Morau** composes vivid images of a shared organism, where the group functions as a tribe and the individual's sense of self dissolves. However, these ritual probes do not focus on the aestheticization of tradition; on the contrary, they create a realistically cruel image. The production represents a return to a collective, even pre-civilizational ritual transposed into today's world and its era of interpersonal disconnection. Folk tradition functions as a collective subconscious mind, a trance-like repetition of a state between obsession and resurrection. Meaning does not arise through linear development, but through the composition of visual tableaux. Heritage, as a universal symbol of coercion, unlocks the individual's primal animalness and instinctual nature. The ensemble of performers balances between absolute mutuality and disharmonious unity, evoking feelings of collective loneliness. Community represents both safety and danger at the same time.

The most striking feature of the choreography is rituality as a liminal state of psychospiritual manipulation, discomfort, and enlightenment. The superficial naivety of idealized folklore is replaced by discomfort. Circular movements, choral elements, and costumes evoking traditional folk costumes open up a universal key to archaic tradition that is accessible to everyone. Hypnotic, even ecstatic movements lead the performers to an orgiastic loss of identity on the altar of a modern-day *Rite of Spring*. Through dance, transgenerational spirituality is engaged, while the metaphorical form of atavistic familiarity with the movements awakens an ancient corporeal memory, the essence of which is subconsciously comprehensible to the audience. The whole has an almost incantatory character, like a sabbatical gathering in which the vitality of natural elements, tribal collectiveness, and pagan physicality merge into a bewitching incantation.

The bleakness of the space creates a suffocating pressure, rendering impossible to climb out of the murky depths of the abyss into which we, as a society, have slipped—it's hard to say exactly when. The darkness of the scene is entirely intentional, creating a collective anonymity that contrasts with temporary individuality. The empty space can be understood as the realm of the unconscious mind, dissolving the individual into the mist of the ceremonial space. The world of endless night casts a malediction of an invisible authority and latent violence, from which death is the only escape. Light represents both sacredness and threat at the same time. It is as if, through small cracks in the existentially dark jelly, an unfiltered touch of the absolute penetrated, whose tenderness, despite its noble intent, burns.

The rhythm of footsteps serves as a means of collective interconnection. The hypnotic repetition of circular movements gradually distorts and layers itself, creating a cult-like ecstaticness. The extremely precise unison evokes the desired sense of unease and comes across as almost inhuman. The performers work with the body's groundedness, weight, stomping, jerky movements, and illogical impulses, making their expression seem animalistic and conveying a feeling somewhere between ecstasy and exhaustion. The choreography is not merely a reminiscence of folklore, but its spirit, an echo of something immortal, far older than humanity itself.

While *Folká* directs its artistic focus on rituals rooted in primal, maternal spirituality, *SAABA* is the incarnation of a late, arid, mechanical society. This society constantly strives to repeat collective movements and seek enlightenment, yet without being aware of the reasons why. Rhythm is not associated with transcendence; sacredness has abandoned the community, which tends to indulge in ecstasy without redemption. The electronic beat does not function as accompaniment but as a coercive system to which the body gradually submits. It pulses, shakes, and constantly repeats the same movement, yet now mechanically, almost algorithmically.

SAABA highlights the loneliness of the modern individual in rave culture, dancing even though they don't know why. The performers lose themselves in unison within the collective's mechanism and rhythm. Choreographer **Sharon Eyal** has managed, despite the immense synchronicity and precision, to render a tremendous fragility of the body. This is precisely why the dance does not feel aestheticized; the dancers are not merely cold or robotically precise but realistically unsettling. Subtle ecstatic movements in the pelvis progressively turn into a collective vibration resembling a machine on the verge of collapse. Closeness here does not function as intimacy; it merely underscores the difference: the collective is not a community, but a mechanism. Again, the space is dark but this time not ceremonially or unconsciously. It further underscores the insignificance of the individual, for whom no God waits in the darkness. Club anonymity does not lead to transcendence but to isolation. In *Folká*, darkness conceals spiritual memory, while *SAABA* reveals its absence, creating a brutal contrast. The horizontal infinity of the club arena resembles a digital limbo without a centre of its own, in which one does not undergo transformation.

The collective body is forced to continue even at the cost of its own exhaustion. The performers seem to exist in a state of constant tension, beyond the limits of their comfort zone. Even though they are clad in nearly transparent jumpsuits, it is difficult to find any real closeness or intimacy among them. It is precisely this

that gives rise to a profound melancholy. Society is constantly seeking connection through the body, yet it has lost the very meaning of this act. These sad beings, yearning for true union—not merely physical—exude a very specific and strange eroticism that further intensifies their vulnerability and fear. This does not arise from intimate reciprocity and a desire for another person, but from an intense awareness of one's own body. Individuality dissolves into a shared pulse, as if it were a specific group sexual act. The androgyny of instinctual romance creates a purity of energy and strips the body of social roles. At the same time, it manifests a peculiar vulnerability as well as a sense of awkwardness stemming from the inhuman exposure, down to the bone, of the individual, while the shame of being unable to form meaningful interpersonal relationships is dispelled by the intoxication of collective movement.

Both choreographies have in common a fierce desire and need not to remain alone within the human body, even at the cost of inner and interpersonal fulfilment. *Folká* believes that something ritualistic exists beneath the darkness, while *SAABA* finds only the endless impulse of empty space through the collective body. And a hope of transcendence in the rhythm of endless ecstasy without redemption. However, both the choreographies are united by the same need: not to remain completely alone within one's own body.

Nederlands Dans Theater—*Folká*, *SAABA*. *Folká*: choreography by Marcos Morau, staging by Shay Partush, music and sound design by Juan Cristobal Saavedra, musical composition by Kim Sutherland, *The London Bulgarian Choir* under the direction of Dessislava Stefanova, lighting design by Tom Visser, stage design by Marcos Morau, costume design by Silvia Delagneau, rehearsal director Ander Zabala. *SAABA*: choreography by Sharon Eyal and Gai Behar.

Written following a performance presented at the Janáček Theatre on 12 May, 2026 as part of the *Theatre World Brno* festival.



INTERVIEW

EMILY MOLNAR: DANCE REMAINS A LIVING CONVERSATION WITH THE WORLD

By Tomáš Kubart

When Nederlands Dans Theater appeared at Theatre World Brno, it brought with it two very different portraits of the company: *Figures in Extinction* with NDT 1, and *Folkå* and *SAABA* with NDT 2. Speaking with Artistic Director Emily Molnar, we discussed the body as a site of thought and discovery, the meeting of dance and theatre, and the artistic responsibility of dancers moving between ecological grief, ritual, rhythm and shared energy.



In a recent interview, you described dance as an art form in which physical excellence meets thought, imagination and vulnerability. At Theatre World Brno, NDT is presenting two very different faces of the company: *Figures in Extinction* with NDT 1 and *Folkå*, *SAABA* with NDT 2. What does this combination say about where NDT stands today?

For me, this combination reflects something essential about NDT today. We view dance as a space for inquiry, dialogue, and discovery. *Figures in Extinction*, *Folkå*, and *SAABA* are indeed very different works, but they are connected by a shared commitment to curiosity and to the idea that dance can help us better understand ourselves and the world around us.

This ties into our identity as a company: we're a creative ecosystem rather than a fixed structure. We work with many different choreographic voices, each bringing a distinct perspective and movement language. What connects them is a willingness to ask questions, take risks, and engage deeply with the body as a site of research and expression.

NDT 1 and NDT 2 are interconnected yet distinct artistic environments. NDT 1 brings together dancers with extensive experience and artistic maturity, while NDT 2 is a space where emerging dancers develop their voices and expand their artistic possibilities.

Together, these programmes showcase the breadth of our artistic landscape.

Crystal Pite has a long history with NDT, while Simon McBurney comes from a very different theatrical background. What was most important to you in opening NDT to this kind of theatrical and directorial thinking?

I am drawn to artists who have something urgent to say and who challenge us to think differently about what performance can be. So when I took on the role of Artistic Director at NDT in 2020, one of my main priorities was to create space for different artistic perspectives to enter into dialogue with NDT.

Figures in Extinction is a powerful example of that approach. The collaboration between our associate choreographer, Crystal Pite, Simon McBurney, NDT, and Complicité brought together distinct artistic practices and ways of thinking at the highest level. Crystal has had a profound influence on NDT over many years; as an associate artist, her voice is deeply embedded in the company's evolution, and she is widely regarded as one of the most significant choreographic voices in the international dance world today.

Simon McBurney is, equally, a leading figure in contemporary theatre, and his company Complicité is internationally celebrated for its inventive and multidisciplinary approach to performance. Bringing together artists of this calibre, each with such a strong and singular reputation, created a uniquely fertile ground for exchange.

What interested me was not simply combining different disciplines but creating an ecology of discovery and learning. At NDT, we focus on creating the conditions for artists with diverse backgrounds and perspectives to genuinely influence one another and uncover something none of them could have created alone. Innovation, which is one of our core values as a company, rarely happens in isolation. It emerges when different perspectives meet, when artists are willing to listen, to experiment, and to remain open to uncertainty.

To support and develop a four-year project of this scale and depth, where dance, theatre, sound and design are so intricately interwoven, is both rare and essential. It expands the possibilities of the form and invites audiences into a richer, more layered experience of performance.

***Figures in Extinction* deals with climate destruction, loss and grief. How do you balance the political and ethical urgency of such themes with the freedom of the audience, who encounter the work primarily through bodies, rhythm and images?**

I think it is most important that audiences remain free to encounter a work. Our role is not to tell people what to think. Rather, it is to create the conditions for an experience and a dialogue.

Dance is its own language. It works through sensation, emotion, imagination and physical presence. Audiences bring their own histories, perspectives and questions into the theatre, and in many ways, they complete the work through that encounter. What I find powerful about a work like *Figures in Extinction* is that it engages with urgent questions while still leaving room for personal interpretation. Some people may connect with the ecological themes, while others may connect with the sense of grief, vulnerability or interdependence. There is no single correct reading.

You often speak of dancers as co-creators. In *Figures in Extinction*, they engage with ecological loss and grief; in *Folkå* and *SAABA*, they enter worlds of ritual, rhythm and collective energy. How does the dancer's responsibility change across these different types of work?

I believe dancers are always co-creators, regardless of the work they are performing. What changes is not the importance of their contribution, but the nature of the questions being asked of them.

I always encourage dancers to have agency within their practice. They are not simply interpreting movement; they are participating in the development of the work. Every new creation asks them to engage with different ideas, emotional states, and artistic processes. In a work such as *Figures in Extinction*, the NDT 1 dancers navigate complex themes of ecological crisis, loss, consciousness, grief, and interdependence.





ce, translating their magnitude into their extraordinary artistry. In the creation process of *Figures in Extinction*, many of their personal experiences, stories, and physical expressiveness were integrated as part of the work.

In *Folká* and *SAABA*, NDT 2 enters worlds shaped by ritual, rhythm, and collective energy. Each work demands a different sensitivity, but in every case the dancer contributes their intelligence, imagination, and lived experience.

In the end, what interests me is how our dancers develop the ability to move between these worlds. Working with many different choreographic voices expands their vocabulary and deepens their capacity as artists at every stage of their development.

NDT 2 is presenting *Folká* and *SAABA* in Brno. In Singapore, you described *Folká* as a return to a compelling ritual world that celebrates humanity, music, dance and the spirit of community. How do you read this ritual dimension today, within the repertoire of a young company and in a European festival context?

What continues to resonate with me in *Folká* is its sense of community. At its core, dance is a communal act. We do not all need to speak the same language to share an experience. Through movement and presence, we can find common ground. In a time when many people experience fragmentation and disconnection, there is something meaningful about works that bring us together through shared rituals. These rituals may not be traditional or historical; they can be contemporary, created through the simple act of gathering and witnessing.

For NDT 2, this feels particularly relevant. The dancers are at a formative stage in their artistic lives, discovering who they are individually and collectively. *Folká* creates a space where those relationships can be explored through movement, music and shared experience. I think audiences across cultures recognise something of themselves in that. The desire for connection is universal.

The Brno audience encountered Sharon Eyal's choreographic world in 2019, when the Hungarian National Ballet presented *Bedroom Folk* at the Janáček Theatre. This year, her signature style returns through NDT 2 and *SAABA*. What does this hypnotically precise, rhythmically relentless, and yet vulnerable movement language offer to young NDT 2 dancers?

Sharon Eyal has developed a highly distinctive movement language that requires extraordinary commitment, precision, and presence from the dancers. What I find particularly compelling in her work is the level of vulnerability and virtuosity it

demands simultaneously. Dancers are asked not only to execute with extreme physical clarity, but to enter a deeply internal, almost exposed state of being. That duality, of control and surrender, is what makes her work so powerful.

Sharon is also deeply influenced by ballet, and I see her as one of the most distinctive voices today, pushing the art form forward in a truly distinctive way. She draws from classical technique but transforms it, stretching its boundaries and reimagining its possibilities. In doing so, she creates a bridge between tradition and innovation that feels both grounded and radically contemporary.

For young, upcoming dancers, that experience is incredibly important. Every choreographer expands the dancers' vocabulary differently, but working with Sharon challenges them physically and artistically on a profound level. It develops not only their technical capacity but also their sensitivity, musicality, and awareness of the collective.

One of the advantages of building long-term relationships with choreographers is that dancers develop a familiarity with their artistic language over time. That creates a kind of fluency in the studio and on stage. The body begins to carry knowledge and experience from one creative process to the next, allowing for greater nuance and risk-taking.

At NDT, we see that accumulation of knowledge as a vital part of artistic development and essential to shaping the unique identity of the company. It makes dancers more adaptable, more curious, and ultimately more capable as collaborators, as co-creators. It is through these sustained artistic dialogues that dancers not only grow in skill, but also in their ability to engage with complexity, vulnerability, and innovation in meaningful ways.

In Theaterkrant, speaking about Jan Martens, you mentioned that postmodern dance had not yet fully found its way into NDT, and that you are interested in choreographers who make us rethink what we call dance. Do you see a similar expansion of the company's vocabulary in the work of Marcos Morau, whose *Folkå* is part of the NDT 2 programme in Brno?

Marcos is widely recognized as one of the leading voices in contemporary dance today, with an international reputation for creating deeply imaginative and visually striking work. What interests me about Marcos is not only his movement language but also the way he constructs worlds, with the dancers as co-creators. His work brings together choreography, theatre, and the visual arts in a distinctive way. There is a strong theatrical quality to his thinking, in which every element, including light, sound, space, and body, exists in dialogue.

I am always interested in artists who expand our understanding of what dance can be. That does not necessarily mean rejecting tradition. Rather, it means

staying open to different ways of thinking, making, and communicating through the body.

Marcos brings a unique artistic perspective to NDT, which is also why I invited him to join our pool of associate choreographers earlier this season. His work invites dancers and audiences alike to venture into unfamiliar territory and step into worlds that are layered and complex yet profoundly human. That kind of artistic encounter is essential if we want to keep the form alive, evolving, and responsive to the world around us.

Looking beyond the Brno presentation of *Figures in Extinction*, *Folkå* and *SAABA*, in what direction do you want to steer NDT's programming in the coming seasons? Are you especially interested in expanding the company's choreographic vocabulary, deepening interdisciplinary collaborations, or developing new ways for NDT 1 and NDT 2 to exist side by side as two generations of one institution?

For me, these priorities are deeply interconnected rather than separate. Expanding choreographic vocabulary, deepening interdisciplinary collaboration, and strengthening the relationship between NDT 1 and NDT 2 are all part of a larger vision. It is about holding a careful balance between respect for our legacy and a commitment to the future, honouring where we come from while continuing to innovate.

I am interested in how a company with more than sixty-five years of history can remain open and responsive while staying connected to its DNA. Since 2020, we have introduced more than thirty new makers to NDT, both emerging and established. That range is essential, as it brings different generations and perspectives into dialogue.

There is something very powerful in connecting artists at different stages of their careers. Bringing emerging and established voices together creates a dynamic environment where knowledge is shared, challenged, and continuously evolving. The same applies to our dancers, who grow through this exchange of experience and perspective.

Interdisciplinary collaboration will continue to play an important role. Some of the most exciting artistic discoveries happen when different perspectives meet and challenge one another. We want to remain a place where those encounters can happen and where artists feel supported in taking risks and stepping into the unknown.

I see NDT 1 and NDT 2 as two interconnected artistic environments that together support development while fostering exchange across the company.

Ultimately, my ambition is to continue building NDT as a house of creation: a place where many voices can coexist, where artists are encouraged to take risks, and where dance remains a living, evolving conversation with the world around us.



14 May

Industry programme

ROUTES, ROOTS & CULTURAL BRIDGES

By Iva Mikulová

This year's edition of the *Theatre World Brno festival* also offered, as part of its *Industry programme*, a platform for creators, producers, curators, and representatives of cultural organisations to share expertise, identify current challenges facing the field, and establish new contacts. Last year's theme focused on co-production projects; this year's theme was broader and centred primarily on finding ways to build connections, foster mutual cooperation, and share experiences. Some twenty Czech and international festival guests gathered in the foyer of the Mahen Theatre on Thursday, 14th May, for presentations and discussions entitled *Routes, Roots & Cultural Bridges*.

Theoretical concepts of networking, the breaking down of cultural and communicative boundaries, as well as various types of co-productions and transfers in the theatre and performing arts have gradually been gaining importance, and above all, there has been a growing awareness of their necessity. Yet this is, of course, a phenomenon inherent to theatre from its very beginnings—it has always been an art form premised on mobility, wandering, and moving from

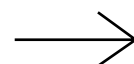
place to place. Totalitarian political power, however, severed this theatrical nature and significantly weakened individual connections—fortunately, not entirely. For these reasons, too, there has been a growing effort in recent years by artists to not only restore previously established relationships but, above all, to find new paths, new bridges, and new ways to break through linguistic and cultural misunderstandings between countries across the entire globalised world.

This trend has been significantly aided by institutionalised support, which provides not only organisational but also financial backing for individual entities. Similarly, international institutions can use their expertise to assist countries where such frequent co-production or exchange collaborations have not yet taken place. Thus, theatres do not have to reinvent certain processes—whether legislative, legal, or economic—from scratch, but can instead utilize various platforms, organizations, and institutions that specialize in facilitating this type of collaboration. Some of these were presented during the morning session of the program titled *IN/OUT: Who Supports International Mobility*.

The session was opened by project manager Tereza Raabová who presented basic information about the European Festival Association (EFA). Founded in 1952 in Brussels, the EFA brings together more than one hundred members from forty countries around the world. This organisation has various representatives in individual countries; in the Czech Republic, it is *Culture Matters*, a platform for education in the fields of cultural management, facilitation, and participation. Through the FestivalFinder.eu database, the EFA brings together various cultural festivals, thereby enabling visibility, networking, and quality assurance. There are 130 festivals from the Czech Republic registered in this database. The organisation also helps launch the careers of individual artists and projects, regularly hosts a summit, and supports the growth of festivals of various forms and sizes through various other means.

Jakub Molnár, dramaturge at the Goose on a String Theatre (Divadlo Husa na provázku) and Ján Palárik Theatre, then introduced the European Theatre Convention (ETC), the largest organization supporting state-funded theatres in Europe, with over eighty members. Like the EFA, it offers opportunities for theatres to meet and network, arrange international collaborations, find inspiration, and share ideas, while facilitating the creation of co-produced productions. For example, it enabled the Ján Palárik Theatre to co-produce, with a Polish theatre based in Opole, the production *Negatives of Snow* (premiered in 2025), which was part of this year's *Theatre World Brno* programme. The institution also supports projects such as *Resistance Now! Together* and is involved in the making of the European Law on Artistic Freedom. This is crucial for preserving and protecting artistic freedom in democratic societies.

Pearl Herbert, an international booking agent, gave the panel participants an overview of how the international organization *Aurora Nova* operates, which facilitates the touring of selected productions by selected companies around the world. The agency represents not only nonverbal theatre productions





(movement, dance, or new circus), but also spoken-word theatre productions, which require the specific adaptation of linguistic codes so that audiences in the target culture can understand the message.

The last two presentations featured Czech representatives in the field of facilitating contacts and sharing experiences in international cooperation. Barbora Novotná and Michal Lázňovský spoke about the individual departments of the recently established *National Institute for Culture (NIK)* in Prague. They highlighted both the institution's collection and museum activities, which preserve Czech cultural heritage, and projects focused on international cooperation. These include, for example, the Creative Europe project, whose mission is to provide Czech organisations with information about this European Union program and thereby stimulate their interest in international cooperation and the implementation of international cultural projects. Other examples include the *Perform Czech* project and the *Cultural Mobility Funding Guide*, and the *NIK InfoPoint* can also assist with networking. *The Prague Quadrennial*, the world's largest event in the field of scenography, has a significant international reach.

At the end of the morning session, Monika Toncarová provided an overview of the *South Specific (Jižní svéráz)* festival, which takes place in České Budějovice, the European Capital of Culture for 2028. This biennial festival focuses on site-specific and immersive theatre and, over the course of five months, will feature nearly three hundred performances and events that offer opportunities for meeting and networking.

The afternoon session took the form of a moderated "word café" discussion exploring the central question: *How International Touring Works*. Chaired by Hana Průchová, Pearl Herbert (DE) from *Aurora Nova*, Nikol Křížková representing *Spitfire Company* (Czech Republic), Radim Dolanský, Director of International Relations at the National Theatre Brno (Czech Republic), Renata Derejczyk from the Polish International Theatre Festival Kontakt, Teatr im. Wilama Horzycy, Toruń, and Joanna Klass, Head of International Projects at TR Warszawa (Poland) attempted to find answers to the raised issues.

The core of the discussion focused on the role of the agent—not merely as an agency employee arranging guest performances for companies, but as a facilitator of production transfers, a mediator of cultural exchange, and a person who fosters understanding between different cultures. The practical aspects of such exchanges were presented by Pearl Herbert, who answered questions regarding establishing cooperation with the agency, requesting productions, and the criteria for selecting companies with which *Aurora Nova* will collaborate. The challenge of hosting language-based productions lies in the necessity to translate the verbal component for the target audience; however, according to Herbert, even this part needn't be difficult. In addition to the option of subtitling equipment, another approach is to adapt the production to the cultural realities of the target region, thereby ensuring cultural comprehensibility. This, however, can already be an integral part of productions—not just nonverbal ones—namely through a certain transcendence that can be understood on an aesthetic level across continents.



Nikol Křížková then raised a question that became the focus of much of the ensuing discussion: How can trust be built among individual agents to facilitate collaboration between ensembles in the international field? All participants agreed that this is one of the most challenging aspects of their work. How to gain the trust of potential partners who might offer guest performances to the companies they represent? How to build a reputation amid fierce international competition? These challenges and tasks were also linked to identifying the responsibilities that fall on agents selecting festival or guest performances. For they are the ones who help shape audience expectations and experiences. In this context, Joanna Klass introduced a topic into the discussion that also ran through last year's section of the industry programme dedicated to co-production collaboration, namely the "dramaturgy" of selecting companies to perform at festivals. Klass emphasised the need to move away from festival programming focused exclusively on "big names," where established directors are invited to renowned international festivals. She advocated for creating space for new, emerging artists, who should be given the opportunity to showcase their talent and gain inspiration. She summarised her belief that a festival should function as an important ecosystem, one that must invite not only the works of big-name directors but also young, emerging creators, and, last but not least, the critical community, which will review the productions they have seen.

Nikol Křížková highlighted the necessity to integrate an understanding of the roles of those who facilitate guest performances—combining the work of a producer, manager, and dramaturge—already at the

university level, and to prepare the next generation for this role. Radim Dolansky pointed out to the need to travel and build relationships with colleagues, because international collaboration cannot be forged from behind an office desk. He also emphasised the support of theatre management, which is an essential prerequisite for establishing international relationships. At the end of the discussion, possibilities for financial relief in organising the festival were mentioned. These include reducing travel costs (a smaller production team) or collaborating with other entities and institutions (i.e. forms of co-production not only with theatres but also, for instance, with literary houses).

The 'word café' format and the pleasant setting of the foyer of the Janáček Theatre provided a space not only for sharing experiences and information, but also for forging new relationships. The creation of such a platform by the organizers, under the direction of Barbara Gregorová, is also a form of mediation for which they deserve our thanks. As mentioned in the discussion, various European festivals offer different opportunities for networking; the sprawling city of Warsaw does not provide the same conditions as Brno or Toruń. Regardless of the scale and programming of individual festivals, however, it is always beneficial to offer such opportunities for meeting as the industry programme within the framework of *Theatre World Brno*. This has become an integral part of the festival in recent years and is beginning—at least as far as I can judge from the past two years—to generate a heterogeneous group of mutually cooperating entities that is open to new sources of inspiration and members.



PHOTOREPORT

INDUSTRY PROGRAMME: A SPACE FOR DIALOGUE, INSPIRATION AND NEW PARTNERSHIPS

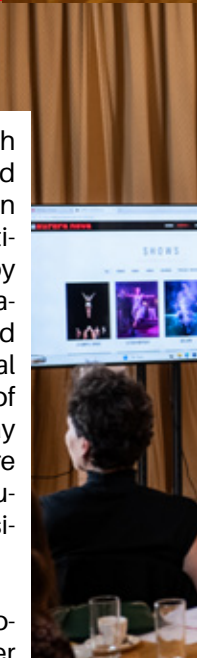
By Bára Gregorová

This year's edition of Theatre World Brno once again offered, as part of its Industry Programme, a platform for theatre professionals, students, and representatives of cultural organisations to meet. The main focus of the programme was exploring avenues for international cooperation, sharing experiences, and building new professional connections, which began with the Routes, Roots & Bridges / Cesty, kořeny a kulturní mosty forum. This was followed by a series of other debates, workshops, and meetings reflecting on current issues in the contemporary cultural landscape.

The theme of cooperation and connecting different perspectives was also reflected in other festival events. The CED Talks: Female directors and the round table organised in collaboration with the daily paper Deník N provided a space to reflect on women's experiences in the arts and female artists' perspectives on present-day social reality. Another significant programme highlight was the WOMEN IN ART #4:

Collaboration meeting, organised in partnership with the Malá Inventura festival; held at the newly opened Co.Labs space, it explored the theme of cooperation between state-funded and independent cultural institutions. The programme was also complemented by the debate "Culture in a Totalitarian World," dedicated to the relationship between culture, power, and civic responsibility; the Kubiček Visionair professional workshop designed for professionals in the fields of set design and stage technology; as well as a two-day professional gathering of the Association of Theatre Dramaturges, focused on sharing experiences, current challenges in the field, and developing professional contacts.

The following snapshots from this year's Industry Programme provide a glimpse of what took place over the past few days at conference tables, in the hallways as well as during informal gatherings.





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1 Workshop: Kubiček Visionair

2 WOMEN IN ART_whatismwell_round table #4

3 TWB - ROUTES, ROOTS & BRIDGES / Cesty, kořeny a kulturní mosty

4 The Association of Theatre Dramaturges

5 CED Talks: FEMALE DIRECTORS

6 Culture in a Totalitarian World



24 May

Divadlo X10: AMADOKA - COPRODUCTION

I'LL SHOW YOU WHAT CANNOT EXIST

By Klára Kubešová

Lake Amadoka, the largest lake in Europe, is said to lie on the border between Volhynia and Podolia. Herodotus mentions it, and it appears on both ancient and medieval maps. It should be there—but it isn't. It is fading from maps and from people's consciousness, becoming a memory and then perhaps just a myth or fiction. What does remain of it? What is left of us and of what we forget? And can we return to its true form and remember it again? "What if I don't want to remember anything?" asks a soldier returning from Donbas, hoping to find his lost memory in Sofia Andruchovych's novel *Amadoka* and its stage adaptation of the same name by Dušan D. Pařízek.

REVIEW



The production *Amadoka* concludes Pařízek's Ukrainian trilogy, the previous stagings of which were *The Moscoviada* (2022) and *All Quiet on the Western Front/Green Corridors* (2023) at Divadlo X10. In his more than 700-page original work, Andruchovych weaves together interconnected stories charting Ukraine's modern history, from Stalin's persecution of intellectuals and the famine through World War II to the current Russian invasion of Ukraine. He does not overlook historical moments that are often deliberately left unspoken, such as the role of Ukrainians in the Holocaust. In the pages of *Amadoka*, we thus meet Romana, striving to restore the memories and identity of a soldier returning from the fighting in Donbas; Uliana, whose love for the Jewish boy Pinchas is disrupted by the reality of interwar Galicia and the approaching Second World War; and Sofia, the wife of the poet Mykola Zerov, executed by the Bolsheviks, and subsequently the writer and archaeologist Viktor Petrov, for whom his identity became a disguise that remains impenetrable to this day.

The fates of fictional characters intertwine here with those of real people—in addition to Petrov and many other Ukrainian writers, the novel also features the thinker Ba'al Shem Tov, sculptor Johann Georg Pinsel, and philosopher Hryhoriy Skovoroda, whose lives, connected to what is now western Ukraine, represent various forms of escape while remaining, in many ways, shrouded in mystery.

In his adaptation of *Amadoka*, Pařízek casts five actors and actresses—**Táňa Malíková**, **Gabriela Mičová**, **Stanislav Majer**, **Václav Marhold**, and **Martin Pechlát**—and transfers Andruchovych's text onto an almost empty stage, whose main visual elements are live cinema, projections, and light for Pařízek's signature overhead projectors, which in the first part of the production are combined with water present on stage. The visual elements themselves aptly thematised remembering and forgetting, and memory presented in a way that may or may not distort it. Even the actors themselves, framed by the spotlights of the episcopes, sometimes seem to become part of the photographs projected onto the wall behind the stage. Similarly, their shadows are projected onto the walls, towering over the others in accordance with the characteristics of the given characters—NKVD agent Krasovsky (Marhold), who holds the lives of many others in his hands, or Zerov (Majer), a skilled orator standing on a concrete cube in the middle of the stage as if on a pedestal. At other times, shadows blending with the projections add to the intimacy of the scenes; this is repeatedly the case in the scenes between Uliana (Malíková) and Pinchas (Marhold), who create their own world together, surrounded by episcopes shadows of plants and disrupted only by their fathers, who remind them that “there are worlds that can exist only separately, each on its own”—despite the fact that Uli-

ana's father is employed by Pinchas' father, the local shochet (a Jewish butcher performing shechita, the ritual slaughter of animals), whose work, in Uliana's eyes, raises the question of death without suffering. Pinchas' father is eventually executed by the Nazis along with many other Jewish residents of the town, while Uliana's father, likely in an effort to save his family, quietly collaborates, recalling that “shechita prohibits that an animal witnesses the death of another creature.”

Already before the war, Pinchas had turned inward, toward his studies and his inner world, which had become a reality for him; so when he is forbidden to see Uliana, he takes refuge in his imagination and thus does not lose her. Lake *Amadoka* is also real to him; he is convinced of its existence. He takes Uliana to places where, according to his research, it should be located—and where, thanks to his imagination, it actually is. It also becomes real on stage, where streams of falling water, forming a projection surface for the map of the lake drawn by Pinchas, create a pool of water on the floor in which the subsequent scenes are distorted. The atmosphere of many scenes is further enhanced by the spotlights of the video projectors (occasionally combined with colour filters), which often illuminate only a single speaker, as if it were he whose memories are the true ones, as if he were the only one we should listen to. Or as if he were being interrogated—with light that dazzles, unsettles, and conceals both the one asking the questions and the one being addressed. The way in which memories are passed on is also thematised in the production through the acting—the characters repeatedly address the audience rather than one another, as if their primary concern were the image they create of themselves.

The individual narrative threads help frame **Kamila Polívková's** costumes, which are often simple and ordinary, yet for some characters they also incorporate Ukrainian elements—Uliana's father, Frasuliak, wears a woollen ‘papakha’ hat, while Uliana and her sisters wear long braids and headscarves. Motankas, rag dolls with blank faces—symbols of protection and children's toys—also appear repeatedly. The soldier Bohdan (Pechlát) also appears on stage as a motanka; he returned from the war with a disfigured face, and no one except Romana (Mičová) can identify him. Although the loss of his original face connects him to the motanka, there is also a vast difference between them—while motankas are created by plaiting and weaving fabric without the use of needles or scissors, his face is the result of plastic surgery. Romana reconstructs his identity in a similar way; through her storytelling, he learns who he is. She shows him photographs of his relatives, recounts their family history and the history of their own relationship, and so, under her guidance, a new Bohdan slowly emerges.

An ambiguous identity is characteristic of many of the characters, a trait reflected in the way the novel's text is adapted for the stage. To a large extent, the narrative elements are preserved, and there are frequent shifts between the third-person and first-person perspectives, even within individual monologues. Pechlát, whose face is transformed into the disfigured face of a soldier by his own hands using adhesive tape, initially speaks in the first person, but the beginning of the soldier's treatment, his inability to speak and understand the world around him, is described in the third person. While at times it seems as though the actors are truly portraying individual characters, in other instances they appear to be the embodiment of the narrative itself, which no longer belongs to the characters. Moreover, the acting often veers into the comical, and the production thus moves with precision between the gravity stemming from the historical events it addresses and the grotesque, mocking certain characters and their attempts to create a false identity. A small child, played by Mičová, appears, who immediately becomes a Ukrainian collaborator with a little water gun, accompanied by loud gunshot sounds that make her absurdly real; the quarrelling sisters Uliana, Nusia, and Chrystia, portrayed by Malíková, Majer, and Marhold, or Petrov (Pechlát) and Zerov (Majer), vying to see who is the better writer/lover/husband/man. Putin also becomes the subject of comicality, repeatedly serving as the target of jokes by the influencer (played by Malíková) through live cinema. This update creates a strong connection between the historical stories presented and the present day, while also echoing Romana's sharing of the soldier's recovery on social media, which Andruchovych uses to frame part of his book.

The ability to shape one's own identity and the way it is presented to others is also central to the final act of the production, built around the love triangle between Sofia, Zerov, and Petrov, which is based on their real-life relationship—the primary inspiration for Andruchovych's writing, to which she dedicated a significant part of her novel. Details of their relationship are known primarily from the letters Petrov sent to Sofia, which she, after his death, along with other materials about both of her husbands, handed over to the archive—while destroying her own letters and notes, which might have revealed more about her. Her portrait is thus constructed primarily on the basis of what her two husbands wrote about her—but this is by her own choice. While Zerov's identity is relatively clear, Petrov's life—even though he undresses on stage—remains veiled in mystery despite the abundance of material about him. He was a Ukrainian patriot; he may have collaborated with the Nazis, but he was most likely a Soviet agent. During his exile in Munich, he published texts criticizing the Soviet Union, yet he subsequently returned there and lived out his days there. Petrov is both a character and a theme; he was the subject of Bohdan's research before his departure for Donbas, a memory that surfaces from his mind and through which he ultimately recalls his former life.

Petrov's identity is not merely his own; like that of many other characters it takes on archetypal traits which, whether or not they are consciously articulated, become part of national history and social identity. In *Amadoka*, Pařízek—just as Andruchovych—thus creates a vivid portrait of Ukrainian history, one that is highly personal yet universal. It speaks not only to seemingly closed historical events, but also to the present, in which the past is always reflected. In this dense novel, Pařízek finds his own path, brought to life on stage through a minimalist yet captivating visual design and concentrated acting that develops the characters alongside the nature of the text itself. He thus creates a production in which the perception of historical events and personal stories interweaves with the perception of what is taking place on stage and with a fragmented memory whose truthfulness cannot be relied upon.

Divadlo X10 - Sofia Andruchovych: Amadoka. Translation: Petr Ch. Kalina; Direction, dramatisation, set design: Dušan D. Pařízek; Dramaturgy: Klára Metge; Costume design: Kamila Polívková; Costume and set assistant: Magdaléna Vrábová; Music and video: Peter Fasching; Cast: Taňa Malíková, Gabriela Mičová, Stanislav Majer, Václav Marhold, and Martin Pechlát. Premiered on 1 April, 2026. Written from the repeat performance given at the Theatre World Brno festival on 23 May, 2026.



THEMATIC FOCUS

THE MAGICAL POWER OF MATERIALITY, OR A THEATRICAL WORLD FULL OF PUPPETS IN MANIFOLD FORMS

By Lea Valentová

The puppet as both object and subject, dead and alive—that strange, magical entity that seems to stand on the boundary between two worlds. In its very essence, it concentrates this liminal existence, a certain unsettling, yet all the more alluring and playful mystery—or perhaps even a magical power. Hand puppets, marionettes, objects, anthropomorphic or shadow figures—there are countless forms, and each opens up a different way of working with imagination, emotion, or the creation of meaning. They have long since ceased to serve merely as a substitute for acting, as they possess their own specific characteristics, materiality—a distinctive “physicality”—and a unique way of being present on stage. Whether made of wood, clay, fabric, or porcelain, their properties can significantly influence the artistic act itself and, through their otherness, transform the audience’s perception. What potential, then, do these peculiar entities offer us? What stories and themes can they support or develop? This year’s edition of the *Theatre World Brno* festival sought to answer these and many other questions about the possibilities of this type of theatre through one of its dramaturgical themes, thereby demonstrating that puppet or object theatre is not—and has never been—beneficial or inspiring solely for children.

The French-Norwegian theatre company **Plexus Poilaire** uses terrifying, life-size anthropomorphic puppets in its dark interpretation of what is perhaps the most famed play by Norwegian playwright **Henrik Ibsen**, *Nora: a Doll's House*. The company's artistic director, **Yngvild Aspeli**, takes on the role of Nora herself in this production—a woman who seems to be a puppet in her own colourful little house, a figure carefully arranged into the role of an obedient wife and mother, trapped in her life situation. It is precisely the motif of control and the playing of social roles that becomes one of the main keys to grasp the message of the production here, and so the horror nature of the staging does not stem from explicit violence, but from the constant oscillation between the living and the dead, between human and object. The manipulation of the puppets itself plays a meaning-making role here, as at certain moments Nora herself openly controls them, emphasising the narrative from her own perspective. At other times, the strings are hidden, and so the puppets appear to move disturbingly on their own, like phantoms hidden in the darkness. Perhaps even more than from their spontaneous movement, however, the darkness here arises precisely from the lifelessness of the puppets, from their unnatural, artificial rigidity, lethargy, or the possibilities of working with their materiality. Through the principles of puppetry, the production thus highlights, in a sort of pathological form, the horror hidden between the lines of a feminist reading of Ibsen's text.

The puppet show *Brr & Skrr* by the **KWOSHCH** troupe also targets young adult audience, though here the puppets are presented in a completely different light and with a radically different connotation. It is essentially a wild rap concert interlaced with the story of two friends who decide to "make music" together and thus live out their American dream. It is a deliberately superficial bittersweet narrative, since "as is often the case in the wild world of hip-hop," their rapid rise to the pinnacle of fame is inevitably accompanied by drugs, sex, and other addictions, materialism, burn-out, and boundless debauchery. The characters of the rapping friends consist of oversized heads with large mouths, while their bodies are formed from the performers' hands (**Josef Bobeš Havelka**, **Mathias Baresel**), opening up the possibility of a truly intimate connection with the material and more energetic manipulation of it on stage. The puppet offers them a kind of freedom of movement, the possibility of deformation and exaggerated expressiveness, owing to which they succeed in creating an exceptionally intense atmosphere throughout the show. The production thus demonstrates that a puppet need not be merely a means of poeticisation or metaphor, but can also function as an instrument of raw energy, concert dynamics, and an intense sensory experience.

The **FRAS** art collective then brought a completely different type of puppets to the stage of the **Radost Theater** in their production *Kawloon: The Largest House in the World*. It tells the story of a boy named Tuan who, together with his canine companion Aiko, sets out to find the key to his new home and, along the way, discovers the hidden corners of a city-within-a-city in Hong Kong, which gives the production its title. They wander through the walls of this intricate labyrinth, which for many years was not subject to any government control. Today, however, this monumental complex no longer exists; it was razed to the ground more than thirty years ago, and with it disappeared the many stories it had witnessed. It is precisely this sense of memory and transience that becomes the fundamental principle of the chosen staging techniques. Performers **Matěj Šumbera** and **Antonín Brukner** combine a small "slideshow" projected onto a large screen—controlled directly from the stage—with shadow puppets, to which they lend nothing but their voices. It is as if they were suggesting that today we can learn about this almost mythical place only through photographs, stories, and archival records. Tuan's specific story thus becomes more universal; it is not so much an individualized fate as an illustration or a hypothetical portrayal of one of the many lives intertwining through the walls of a complex domestic organism. This impression is further enhanced by small fanciful moments, such as the scene where a fish in the projection leaps out of the pan and its image comes to a halt high above the audience's heads, shifting the production even further toward a dreamlike memory. The narrative thus becomes detached in a peculiar way, transforming into an emblematic reminder of a place that has physically ceased to exist, yet whose spirit lives on through similar stories.

The production *Loops and Hoops* by the **Alfred ve dvoře Theatre** also used puppets to create a kind of historical focus. The creative team—comprising **Dominik Migač**, **Marta Hemannová**, and **Jan Pichler**—uses flat puppets to draw the audience into the world of Czechoslovak normalisation. Uniform prefabricated housing estates shine from the stage; in front of the *Jednota* store, there is a line for bread rolls, where women in red suits of similar cut—perhaps cut out from *Burda* or *Practical Woman* magazines—stand around, while from televisions in the store windows comes the enthusiastic voice of a presenter commenting on the successful performances of the male and female gymnasts at the *Spartakiad*. Rather than telling a specific story, the production seeks to evoke the atmosphere and impression of an ordinary day during that era, which it achieves very effectively not only through the images it creates but also through its use of sound from television and radio recordings. Although it might seem, given the playfulness and lightness with which the production approaches the period, that this is a highly romanticised



image, it is precisely this stylization that becomes an important part of the narrative. Everything feels as though we are watching a Sunday morning broadcast on Czechoslovak Television, in which people in lines are smiling and everything appears harmonious and content. However, the production itself acknowledges this motif of mediated and edited reality, a large flat panel stands before the audience, with all the action taking place only in a small cut-out in the centre, framed like a Tesla television set. The whole piece opens with the slogan “With the Soviet Union forever,” and power outages and the blackouts and minor gaps in the narrative seem to remind us that the picture we are watching is incomplete, that the reality of that time was not as rosy as the television broadcast portrayed it. On the one hand, everything has a pleasantly ‘analogue’ feel, and the mechanics of the two-dimensional puppets are fascinating, but the very flatness seems to suggest that we are watching only a simplified, “two-dimensional” snapshot—a charmingly absurd, polished representation of the world, at whose ridiculousness many of us today, perhaps even our mothers or grandmothers.

The production *Flaws, or After-Quarrel Tales* by the **TMEL** art collective, created as a co-production for the festival, also explored a theme that resonates across generations. In a warm and playful way, it addresses the issue of problems—those small and larger companions we all carry with us every day. These troubles flitting about the world are examined here by the main “problemologist,” Rupert Kotrmelec, and those restless “flaws” appear here as cute, furry little creatures. We all have them, so we shouldn’t be mean to them, or to ourselves, and certainly not ignore them. On the contrary, the production encourages us to try to befriend them a little, to engage in dialogue, so that they don’t band together and get out of hand. However, the puppet itself is not used in a superficial way here, and it is not a vehicle for meaning simply because the show is programmatically intended for children. Its form is chosen with extraordinary ingenuity. The entire world of the small stage, handled by **Antonia Rašilovová**, resembles colourful children’s toys, building blocks, or puzzles, as if reflecting the attitude the production offers toward problems. Perhaps we shouldn’t view our everyday worries (or at least the smaller ones) as a dark and all-consuming force, but rather as a puzzle that we want to and can solve, or as a maze from which it is always possible to find a way out at last.

While in some productions the puppets and objects succeeded in finding common ground between the worlds of children and adults—or even in completely erasing this often artificially constructed boundary—the program also features a production that, although it explicitly attempts to build a bridge between the two groups, paradoxically achieves largely the op-

posite. The project *Daddy Can’t Go On Anymore!* by the **Ufftenživot** company also created as a festival co-production, is a personal testimony by performer and actor **Jiří Šimek** reflecting on his own experience as a parent and the fatigue, frustration, and myriad other emotions associated with it. The production attempts to connect the needs of parents and their children, but from my personal perspective (and as someone without children of my own, I feel the need to acknowledge this position), it creates far too many unnecessary divisions. In the very beginning, the performer asks the children to cover their ears for a moment, because the following sentence is intended only for parents. This immediately establishes the idea that there are things children cannot hear or that simply do not exist for them. This is, of course, legitimate in certain situations, but the question arises as to whether it might be possible to find a form of communication that does not separate age groups precisely at the moment when they are invited together into a single space. The production itself begins with puppet scenes from everyday family life—the son, Kašpárek, refuses to brush his teeth or demands a lollipop—but it slips into relatively traditional puppet slapstick humour. Subsequently, the father, as a puppet, sets off into a fairytale world, where he undergoes a journey leading to the realisation of his own mistakes, so that he is no longer a “dumb dad.” Another problem arises here in the use of subtitles conveying to parents Šimek’s personal thoughts and feelings related to parenthood, as well as the candid statements of other people. These texts are projected high above the heads of children who often cannot even read yet, thus creating another level of (non)communication to which the children have no access and which unnecessarily excludes them from the whole. At least one positive aspect is that the production ultimately leads to a mutual apology between father and son, and after the performance ends, there is a playroom where parents’ children are looked after for forty minutes so that they can relax or enjoy a drink. The question remains, however, whether it would be possible to simply treat the audience as people—some younger and some older—and find a language that would resonate with both groups.

The puppets featuring at **Theatre World Brno** truly brought a wealth of shapes, forms, and colours, yet one stands out for having chosen a markedly different approach—a single round table, nearly complete silence, and several fleeting space-time moments, during which a constant cycle of creation and destruction unfolds within a small space. This is how one might describe the object theatre production *Natura Kultura* by the performance duo **Bibi Stevens** and **Nebe Motýlová**. Through completely ordinary objects, whether found in nature or perhaps in their grandmother’s attic, they create a multifaceted stage impression of a constantly unfolding natural process,

whose magic lies precisely in the fact that every pair of eyes in the audience (both children and adults) can project their own stories onto it. Slowness and silence here become activating elements that stimulate concentration, even on what often completely escapes our attention in our hurried, stimulus-saturated daily lives. **Bibi Stevens'** gentle touches, more in the role of an unobtrusive guide, help the objects come to life, as if Bibi were suggesting a way to approach the world around us in everyday life. And that can be inspiring and moving for absolutely everyone in the audience.

At first, the production focuses primarily on natural objects, which are full of magic in and of themselves; we see a growing poppy head or an earthworm moving seemingly on its own (or more precisely, with the help of **Nebe Motýlová**, who discreetly assists these little magical moments from under the table throughout the performance). Gradually, however, a music box with a ballerina or goldfish on a string also emerges, as if culture were beginning to grow out of nature—or rather, to grow into it organically. After all, doesn't the river washing over the stones also shape a unique work of art? Doesn't dust, over time, transform the images on which it has settled for years? Perhaps this is precisely where one of the inspirations for object theatre lies—in the possibility of focusing on other-than-human stories while rediscovering, through the eyes of a child, our sensitivity toward the things that surround us.

This year's festival featured several forceful productions that used these mysterious object-creatures in inventive ways and within a wide variety of contexts. They demonstrated that a puppet can be a vehicle for poetic imagination, the grotesque, horror, intimate memories, and social reflection—and that we shouldn't, once childhood ends, tuck them away on top of the wardrobe in a large dusty box along with the notion that we've simply "outgrown" them. Puppets and objects are not merely relics of childhood play, but distinct entities capable of opening up new ways of perceiving the world. It is precisely through their strange existence on the frontier between the living and the non-living, or between human and object, that they can help build bridges between generations, between human and material, between reality and imagination...

Plexus Polaire - Henrik Ibsen: a Doll's House. Direction: Yngvild Aspeli and Paola Rizza; Music composer: Guro Skumsnes Moe; Choir: Oslo 14 Ensemble, Puppet builders: Yngvild Aspeli, Sebastien Puech, Carole Allemand, Pascale Blaison, Delphine Cerf, Romain Duverne; Stage designer: François Gautier-Lafaye, Choreography: Cécile Laloy, Light design: Vincent Loubière/Marine David; Costume design: Benjamin Moreau; Sound designer: Simon Masson/ Raphaël Barani; Stage technician and manipulator: Alix Weugue/

Léa Bres, Dramaturge: Pauline Thimonnier; Set building: Eklektik Sceno; Cast: puppeteers Yngvild Aspeli/ Maja Kunšič, Viktor Lukawski/ Jofre Carabén. Written following the performance given within the *Theatre World Brno* festival at the Mahen Theatre on 16 May, 2026.

KWOSHCH: Brrr & Skrrr. Authors: Josef Bobeš Havelka, Mathias Baresel; Sound design and live sound mixing: Ana Bulovic; Light design, video, and animation: Frithjof Gawenda, Puppet production: Klára Fleková. Written following the repeat performance given within the *Theatre World Brno* festival at the Polárka Theatre on 24 May, 2026.

Ufftenživot - Jiří Šimek & Co.: Daddy Can't Go On Anymore! Author and performer: Jiří Šimek; Dramaturgical collaboration: Emil Rothermel; Stage and costume design: Vendula Tomšů & Jiří Šimek; Technical support and light design: Martin Hamuz; Live music: Marie Kieslowski; Production: Tereza Tomášová; Graphic design: Vendula Tomšů; Producer: Spolek Ufftenživot; Coproducer: *Theatre World Brno* festival. Written following the repeat performance given within the *Theatre World Brno* festival at the Radost Theatre's small stage on 15 May, 2026.

Jan Pichler, Dominik Migač, Marta Herrmannová: Loops and Hoops. Direction: Jan Pichler, Dominik Migač, Marta Herrmannová; Dramaturgy: Marta Herrmannová, Dominik Migač; Cast: Jan Pichler, Dominik Migač, Marta Herrmannová. Written following the repeat performance given within the *Theatre World Brno* festival at the Goose on a String theatre's cellar stage on 16 May, 2026.

FRAS Theatre Company - Kawloon: The Largest House in the World. Direction: Johana Bártová; Music and sound: Jakub Šulík, Matěj Šumbera; Cast: Matěj Šumbera and Antonín Brukner. Written following the repeat performance given within the *Theatre World Brno* festival at the Radost Theatre's small stage on 18 May 2026.

MEL Collective - Flaws: After-Quarrel Tales. Concept: TMEL Collective - Jan Froněk, Berta Doubková, and Antonie Rašilovová; Story and script: Antonie Rašilovová; Direction and music: Jan Froněk; Stage design: Berta Doubková. Written following the performance given within the *Theatre World Brno* festival at the Polárka Theatre on 17 May, 2026.

Alfred ve Dvoře - Nebe Motýlová and Bibi Stevens: Natura Kultura. Created by Nebe Motýlová and Bibi Stevens; Music by Juras Karaka. Premiered on March 10th, 2025. Written following the performance given within the *Theatre World Brno* festival at the Mahen Theatre's small stage on 17 May, 2026.



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Festival DSB 2026 se koná pod záštitou ministra kultury České republiky Oto Klempíře, primátorky města Brna JUDr. Markéty Vaňkové, hejtmana Jihomoravského kraje Mgr. Jana Crolicha a velvyslance Francouzské republiky jeho excelence Stéphane Crouzata.

Statutární město Brno finančně podporuje Národní divadlo Brno, příspěvkovou organizaci. Ministerstvo kultury finančně podporuje Národní divadlo Brno, příspěvkovou organizaci. Aktivity Národního divadla Brno jsou podporovány Jihomoravským krajem.

The Festival is held under the auspices of the Minister of Culture of the Czech Republic, Oto Klempíř, the Mayor of the City of Brno, JUDr. Markéta Vaňková, the Governor of the South Moravian Region, Mgr. Jan Crolich, and the Ambassador of the French Republic, His Excellency Stéphane Crouzat.

The Statutory City of Brno financially supports the National Theatre Brno, a public institution. The Ministry of Culture financially supports the National Theatre Brno, a public institution. The activities of the National Theatre Brno are supported by the South Moravian Region.



**Uvidíme se zase za rok!
Festival Divadelní svět Brno 2027
19. 5. — 25. 5. 2027**

**We will see us next year!
The 2027 Theatre Word Brno Festival
will take place from 19 to 25 May, 2027**

