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INTERNATIONAL SELECTION

THE GENEROSITY OF THE DANCER

MATTEO SEDDA, DANCER

You worked with Jan Fabre in his 24-hours group piece "Mount Olympus. To Glorify the Cult of Tragedy", and "The Generosity of Dorcas" is just the opposite of it – a more intimate solo, created especially for you. What did you find most interesting and challenging in the process of working with Fabre?

The most interesting thing about working with Fabre is that he gives freedom to the performer. This freedom gives you the possibility to play with your own imagination, physically and mentally, on a very high level. In that way, the creation is renewed day after day. Sharing, exchanging and total mutual trust are the basic elements of the work. The limits of the body are exceeded. That is why, every time that I have to perform I feel a sort of a mixture between fear and adrenaline. There is so much to touch and reach. We like to have a total control of our body and mind and when we feel that something can take this control from us, a mechanism of attraction and repulsion is activated.

Dorcas is a female character from the Bible related to the notion of generosity. How did this notion inspire you? What is the generosity of the dancer, of the performer's body on the stage?

Having practiced sports at a competitive level since I was a child, I have always learned to never give fully myself during the competitions. But as a performer I need to offer myself 100% during the creation and during the shows. This is a gesture of love that I have towards art, and towards life, in a certain way. I think that Jan perceived this during the creation of "Mount Olympus". Dorcas made and donated her creations to the widows of a village as a sign of generosity and love for God. I take this metaphor and give myself to the audience as a sign of generosity and love. We worked with this concept of generosity as giving ourselves completely to the public. Not just physically and mentally but also on a gestural level, theatrically. But this generosity can be excessive and can even kill, and so we worked also with the limits of this aspect. Between me and Jan there is a total trust that makes the work possible. This trust is a fundamental and it cannot be missed between creator and interpreter, between teacher and student, between choreographer and dancer, between director and actor. Without that, the mind and the body will never give themselves fully. This is the true sense of the performer. Give yourself totally in an environment of total trust.



THE GENEROSITY OF DORCAS
Troubleyn/ Jan Fabre - Belgium

08.06 Main Stage

On the stage you are embraced by a sort of installation – how did it influence your performance?

A shower of needles suspended by coloured woollen threads creates a house, a dome, and rainbow above the stage. I play a lot with this installation, it affects my performance since I can take these needles and use them as I like. They come from above as a gift from God, as they were for Dorcas. I play also a lot with gender sexuality. A metamorphosis of the body that goes through many characters of different genders. Man, woman, but also machine and animal that mix together giving light to millions of different shades.

Your facial expression and especially your hands in gloves in the beginning of the performance resemble those of a mime, of an illusionist. Have you worked specifically in this direction?

The work of the tailor an artisan work, and the tailor-made works are rare things these days. We focused on the small details of the hands and fingers. We have studied the various types of sewing from the very small to the larger ones, creating different associations, such as those of Vogue, where

the hand is the key element of this dance. We decided that I should wear white gloves to make the work of the hands even more important and viable. Likewise, this thought is meant also for the feet.

What kind of experience do you want to create for the audience with "The Generosity of Dorcas"?

We try to bring the audience into the show. The exaggerated mimic strives to create a direct connection between the audience and me. This is made to seduce them. Hypnotic repetitions, such as Sufi dervishes turning, music volume peaks or for example, the human side of the performer, the fatigue and weaknesses, serves the audience to connect with the performer and the performance.

What are you working on in the moment?

I always work with Fabre and with a wonderful contemporary Italian choreographer, Enzo Cosimi. A year ago I also started creating my own performance. I'm doing a small tour with a piece that is my own creation, and that talk about HIV/ AIDS which is part of my own experience.

Interview by Elena Angelova

INTERMEZZO PROGRAMME

JAZZ ORCHESTRA OF CONCERTGEBOUW AMSTERDAM feat. MADELINE BELL TRIBUTE TO RAY CHARLES AND STEVIE WONDER



07.06 Hall 1, Festival and Congress Centre

How was this project conceived?

Juan Martinez, artistic director of Jazz Orchestra Concertgebouw Amsterdam: Our collaboration with Madeline Bell goes back to late 1990. The band started in 1996/7 and she has been one of our most preferred singers ever. Back in

2005, the film about the life of Ray Charles was released by Warner Brothers and we were asked to play at the premiere of "Ray" in Amsterdam. It was great moment to present our band and Madeline by playing the music of Ray Charles. I think that repertoire was played worldwide over 60 times. After 10 years touring and playing this programme, we started thinking of what would be a good follow up. We had a conversation with Madeline, we were sitting and discussing who are her favorite singers. The name of Stevie Wonder came up. It is really great that she has worked both with Stevie Wonder and Ray Charles. For me as an artistic director it is interesting to change the perspective – we are doing a tribute to male musicians with a female singer.

Could you tell us something about your experience with both musicians?

Madeline Bell: I worked with Stevie Wonder back in 1971 before he became Stevie Wonder. Back then we called him Little Stevie, even though he was not little at all – he was 2 meters tall. I received a call to come and do a backing vocal for him at a club in London. I worked with him for 2 weeks and got paid, (it is a great to get paid to stick with Stevie Wonder) and now each time I have the chance, I always go

to see his concerts. Four years ago, we did a concert in Jakarta. In 1994, I received a call if I would be available to do a concert with Ray Charles. I had to sing 2 songs with him, which was fantastic. So, to be able to say that I had the chance to work with Stevie Wonder and his hero, Ray Charles is just such a plus as far as I am concerned.

How as a conductor do you manage to tame the voice and the talent of Madeline Bell on the stage?

Rob Horsting, conductor: I am not trying to tame her at all. You just have to let her go on stage and she will take the audience. That's why we love working with her so much. Besides being a conductor for the band, I am also writing a music for it, so I am doing a lot of new arrangements. I need to create environment for Madeline to feel comfortable. When she is feeling comfortable the entire orchestra is feeling great.

The material is based on a press-conference held on June 7th and is prepared by Lyubomir Parushev.

Intermezzo Programme is a joint initiative with Varna Summer International Music Festival.



INTERMEZZO PROGRAMME

EXCHANGE OF SENSITIVITY

ILIA MIHAYLOV, CONDUCTOR

How did the idea of the "La Belle Nivernaise" cinema concert occur and what were the challenges you faced?

In 2007 Enrico Montrose, producer and director of the "Strade del Cinema" silent movies and live music festival in Aosta, Italy, contacted me with the proposal to create, together with the French jazz pianist Francois Raulin, the soundtrack to the film "La Belle Nivernaise", made in 1923/24 by the great director Jean Epstein. Of course, I had not seen this rather rare movie and asked him to send it to me. Watching the movie, I realized that most of the stories and the emotions that it evokes are absolutely relevant today. I saw a great opportunity for them to be reinforced by music: new arrangements of Bulgarian folklore music, original compositions and European jazz, and I accepted the idea to participate in the project with my choir Great Bulgarian Voices.

As a Bulgarian, who lived abroad for many years and received his education in the West, I have always been excited by the idea of how these two worlds can be combined aesthetically and spiritually. This project provided an excellent opportunity for this. After my acquaintance with Francois and his trio of great musicians whose recordings I had listened to and I deeply respected, we started working on the film's soundtrack, sharing ideas, selecting musical compositions and composing new ones. After a one-week rehearsal in the Italian city of Aosta we made the premiere of the project within the festival at the Ancient Roman Theater in the city.

What connection did you create between the musical composition and the film? Does the music change the film's message?

Naturally, the message changed. Not only that it changed, but I think, however immodestly it might sound, that our soundtrack gave a new life to this movie. On the one hand, we created a contemporary European project – a symbiosis between silent cinema, European jazz and Bulgarian folklore. Through it, the film reached a new audience that would probably not have watched it otherwise. What's more, some classical works in our repertoire, such as the song "Polegnala e Todora", which we have performed hundreds of times on different continents in the last 20 years, combined with the images and messages from the screen, provoked in us, the performers, unexpected emotions; brought us literally to tears as we empathized with what was happening on the screen. This was a bilateral process of exchange of sensitivity – from us to the film, but also from the film to us.



08.06 Hall 1, Festival and Congress Centre

LA BELLE NIVERNAISE
A cinema concert by
Francois Raulin Trio
& Great Voices of Bulgaria

Performing live music as an accompaniment to a movie is part of cinema history. However, this approach seems to be revived lately.

It is hard in our digital age, in today's cinema, full of visual and sound effects, for people to remain alone for more than an hour in silence with the black and white images of actors of a hundred years ago who "talk" only with their eyes. On the other hand, if we stop watching silent movies that are important to the evolution of cinema this would be equivalent to stopping reading classical literature in which there is no "action".

It is clear that something must be done to present these works of cinema history in a new, interesting way for the modern audience. I think the combination of music specially created for these films nowadays, the collaboration of artists of different nationalities and cultures and the symbiosis of styles is one of the ways for these works to reach the next generations and be preserved for the future.

Intermezzo Programme is a joint initiative with the Varna Summer International Music Festival.

Interview by Lyubomir Parushev

ABOUT THE MOVIE „LA BELLE NIVERNAISE“

"La belle Nivernaise" is a film directed in 1923/24 by Jean Epstein on the novel by the famous French writer and playwright Alphonse Daudet from 1886. This film laid the foundations of impressionist cinema and set the stage for a whole new direction in film art.

Bargeman Louveau finds an abandoned boy, Victor, and with the authorities' permission takes him back to his own family where he raises him. 10 years later Victor and Louveau's daughter Clara have fallen in love, and it is then that Louveau is called to Paris, where it has been discovered that Victor is really the son of Maugendre, a charcoal shipper on the Nivernaise canal. Meanwhile, Victor protects Clara when a jealous bargehand attacks her and he manages to save the family barge from crashing into the lock. Returned to his real father, Victor is sent away to be educated but misses Clara and his life on the barges. When Maugendre realizes this he lets him return and when they are married he gives Victor and Clara a barge of their own.

Apart from being a director, Jean Epstein is also known as a film theorist, journalist and writer. In his student years, while studying medicine in Lyon, for some time he was secretary of one of the pioneers of cinema, Auguste Lumiere. He started making films in the beginning of the 1920s, and in the course of his career, which lasted until the 1950s, he became a leading name in the Impressionist cinema.

qualities in me that bring me harmony and allow me to look people in the eyes calmly.

How does Eric-Emanuel Schmidt's text correspond to the repertoire policy of Sofia Theatre, whose director you are?
When I was appointed director, I thought (and I did it) that every season should have some general meaning, some sort of a unifying creed. And somehow I succeeded in this. But life is so rich, complex and increasingly dynamic that it continually brings us new topics and surprises. Still, we are a repertory theatre with different audiences, with different interests, even though we have tried over the years to create an 'audience of Sofia Theatre', to unite it and not let it down. Schmidt corresponds both to our audience and to the policy of the theatre. The full house when we play The Libertine proves it. Alongside with Schmidt is the author Hermann Koch with a dramaturgical version of his novel The Dinner, and we are preparing a new premiere of a Henrik Ibsen play. To make a repertoire, the director must have character, taste and be in dialogue with the audience that the theatre has been nurturing for years.

What does the philosopher Diderot's character have to say to the contemporary man and how did you approach the creation of this character?

Life is not only in the singular, it is not only in black or white, there are no eternal promises in an ever changing world. However, there has to be an eternal aspiration for the most beautiful human feeling - love.

Interview by Lyubomir Parushev

BULGARIAN SELECTION

THE ETERNAL ASPIRATION FOR LOVE

IRINEY KONSTANTINOV, ACTOR



THE LIBERTINE
Sofia Theatre

08.06 Main Stage

This year you celebrate your 70th anniversary and almost 50th anniversary of stage life. What stock do you take of the road you have gone up to this point?

Through all these years I played very good roles, and I also played a lot of nonsense roles. Still, I have kept some creative hygiene, I have shown character and diligence in my work. I

have not ingratiated myself with anybody to get a role, I have not developed friendships with the people with whom I had a job, I have not acted like a clown to get a role in a future movie. I have not been used for political purposes by anybody. I have respected and I respect the colleagues I work with, and my position as a director has helped develop other



SHOWCASE

HAPPINESS AS A COMMODITY

IVA SVESHTAROVA AND WILLY PRAGER,
AUTHORS AND PERFORMERS

After the Ikar 2018 award-winning piece "Shamebox", which dealt with the topic of shame, how did you redirect yourselves to the topic of happiness?

IS: For me, this topic has some kind of a direct connection to everything that has been done around "Shamebox". Happiness was a topic of interest to me even before. Happiness has been turned into a product for sale for quite a long time. Over the past 10 years, we have seen how happiness is becoming a commodity and capital. This theme was in the air for a long time, and then the time came to look at it more closely.

WP: We wanted to talk about something positive, like happiness. The meaning of wishes like "Be Happy" is never quite clear. For example, wishing health is straightforward, but wishing happiness is rather not, it is not clear what is meant by that. So, it was interesting to look into happiness.

You use special devices in the show: electric muscle stimulators. Where did you get the idea of using electrical current on your bodies?

IS: Together with the dramaturge of the performance Ivana Ivkovic we found that most people stimulate something in themselves to reach a moment that can be deemed to be happiness. Because happiness is something momentary, fleeting: just as it appears in seconds, it can disappear in seconds. But these are the moments in which you naturally feel that something good is happening to you. In other situations you have to work to reach that point. This is what all the self-help manuals suggest, telling you to make a lot of steps to be able to feel happiness. Through this idea of



MADE FOR HAPPINESS
Brain Store Project and DNK

08.06 Puppet Theater

constantly stimulating and working on yourself, we thought we needed something stimulating...

WP: ... something external - because in the self-help manuals it is you who needs to do something, which is different. The current stimulates the body physically and creates a possibility for a different choreographic movement. It is not deliberate (only the putting of the apparatus is intentional, but then the body moves of its own accord). In fact, these machines are made to be used for 5-10 minutes and when we use them for half an hour, we are really stimulated and feel very "fit". For half an hour, the electrical current stimulates us physically and makes the body happy.

IS: This current has helped to create some form of a choreographic material that is in any case artificial. It is not natural, it is not fluid, it is inorganic and mixed with the movements we have designed. Some of the movements are not intended to be done in such a way when there is electrical current in the body. The impulses are quite different. All the time there is a conflict in the body and I hope that it is transmitted to the audience.

In the final of the show, you invite the audience to join you with a song - how did you come to this solution - is "Made for Happiness" open-ended?

IS: For me, the last few scenes are a block that comes together, and everything starts from the text that we say with self-irony. The next step is to see what we can do together with the audience. The end is open with the desire to involve some of the audience in the subject, even a little in the light of the group therapies we are familiar with - how we can all together stimulate a production of happiness, in a moment in which to feel happy.

Interview by Elena Angelova

INTERNATIONAL SELECTION

NOTES ON "HUMANOPTÈRE"

CLEMENT DAZIN, CHOREOGRAPHER



HUMANOPTÈRE
La Main de l'Homme - France

09.06 Second Stage

For my master's degree in management, I wrote a thesis on the psychoaffective dimension in business relationships. Taking advantage of my status as an apprentice at Eurocopter, I conducted several interviews with employees on this topic. This dissertation and my experience will give substance to the dramaturgical work.

The repetition of the gesture in juggling echoes for me with the mechanical repetition of a chain worker, an accountant, a housekeeper or a businessman. My goal is to give an allegorical vision of the multiple meanings and perceptions of work in our society by a demanding work of the body and an advanced juggling technique. With the help of Hervé Diasnas's artistic outside view, I decided to affirm what Humanoptère can offer the public. I think the show will partly be a praise of slowness in response to the urgency of slowing down.

Why do you want to go faster? Why not slow down our pace, our activity, our growth? Why not take a break and take the time to breathe? You're in a rush? Very good. In this case, I advise you to go very slowly because if you are in a hurry, there is no room for mistake.

Since I created my solo "Bruit de couloir", I have developed a choreographic language that is a profound body echo to the

desire of developing a movement in its entire duration, to suspend it. Not by slowness, but by the rapidity of its decomposition, by a perfect execution. I also seized the opportunity of this ambitious project to pass on to 6 jugglers - the youngest just completed his training and the oldest has more than thirty years of career - this choreographic juggling that is my own.

We will work on the basis of their proposals as well as their personality, and each one will have the right to slow down ... It might be good that someone slows down without being ejected, that we look at him, that we appreciate the beauty of his Gesture, the fluidity of his movement, the care he takes to put down every act, every word. By going slower, we find our humanity again.

The hands

On the set, fourteen hands will be in perpetual action to image society at work. The practice of juggling, in my opinion, emphasizes the work of the hands. With hindsight, I realize that in most of the jobs, hands are essential. I intend to carry out precision work on the hands, on the rhythm that they give to the balls, on their tension or their relaxation, on their coordination with other hands, on their aggressiveness, their softness, their virtuosity, their slowness or their velocity.

The eyes

The eyes are the mirror of the soul" and the juggler often seems devoid of a soul as he is obsessed with his objects. This phenomenon is interesting if it is conscientized and worked. I plan to work with the team on this. How to detach the look from the objects and expand the "emotional panel" of the juggler?

The body

The notion of presence, in its choreographic meaning, too often neglected in juggling, will find a fundamental place in the process of creation. The different attitudes and postures of the body will be carefully studied, chosen and worked to reveal the desired emotion.

REVIEWS

LENKA ČEPKOVA,
FESTIVAL NEW DRAMA, SLOVAKIA

Christian Bakalov's "Eternal" was a very interesting experience, very intimate and personal. For me it was like a journey of finding myself and my roots; my relationship with my parents... It was just very personal for me. Now I just saw "Pleasantlyscary" directed by Galin Stoev. The play is a very good and surprising Bulgarian drama. It was very good performance and I personally enjoyed the acting. I will recommend this play in Slovakia. It was really a poetic text with many layers. I liked the ways of just searching for a meaning.

DUSAN POLIŠČAK,
FESTIVAL NEW DRAMA, SLOVAKIA

For me "Eternal" and "Pleasantlyscary" were completely different from the shows I saw the previous day: they were very intimate, very touching. I had a very intensive feeling in "Eternal". We came out in a very good mood, it was like a present for us. And the acting in "Pleasantlyscary" was very similar to the kind of acting in Slovakia. In this staging there was for me a better understanding of the theatre language, good acting and a good play. However, a well-written play is not enough. Yesterday we saw "The Drunken Ones", a play I know, but I didn't recognize in this production. It was very interesting, but I asked myself: "Where is Vyrypaev in there"? I was very confused by "New Bible" directed by Ivan Dobchev, but after the conference about Theatre Laboratory "Sfumato" I found some answers for a better understanding of their work.



INTERNATIONAL SELECTION

A DRAMA ABOUT THE PRIMORDIAL HUMAN NEEDS

NINA NIKOLIKJ, DIRECTOR

THE SEAGULL
National Theatre – Skopje, North Macedonia

11.06 Second Stage

What contemporary significance did you find in the conflicts and themes in Chekhov's play "The Seagull"?

The conflicts and themes in "The Seagull" are a hundred percent contemporary – they resonate without a problem with today's audience and are still up to date. I think that in hundreds of years people will again experience them in a similar way. Like most classical works, "The Seagull" is a play about the primordial human needs, and Chekhov presents it through the most basic relationships between the characters. It is a drama that speaks of unrequited love - everyone is in love with someone who is in love with someone else. In this sense, "The Seagull" is a story without the limitations of time, to which one is easily attached. Although today's way of life differs in many ways from the time when Chekhov's plays were written, we all long for mutual love and attention. All the characters in our production are longing for the moment when love will be restored for at least an hour.

In what way did the play provoke you as a director?

In my opinion, Chekhov's plays are true copies of life - there are no kingdoms, kings, a struggle for supremacy, no big battles, etc. They are a reflection of what we all are, and perhaps one of the greatest challenges was to try to create life on stage. Often Chekhov's characters are interpreted as a metaphor of something big, very important and universal, which is not wrong, but it is a matter of choosing how to present it. My and the team's purpose was to show that each

of these characters is just a person who is afraid of death, old age, loneliness and who enjoys little things. On the other hand, it seems to me that the greatest challenge is to find a way to revive every word that is pronounced on the stage in the sense that it is part of the character's speech, behavior and condition. The path to such a result requires long hours' work on the text itself with the actors. Every reading of a vowel written by Chekhov brings new insights into the characters, and that is exactly the greatest wealth of these plays. In this sense, I could say that the greatest challenge in my job was to have patience and not to hurry with premature conclusions. I think we will all remember this workflow. We had a lot of time to communicate with the text and it opened up many new worlds that seemingly do not exist.

What were your initial intentions and did they change in the work process?

The final result not only of this, but of every my production, contains only parts of my original idea. This is because ideas are upgraded and improved in the course of the work process, especially with the actors. Both myself and my collaborators believe in the long processes in which ideas are commented, changed and improved on a daily basis. I'm not a slave to my original idea, and I do not insist on implementing it at all costs. It's good when the collaborators interpret each idea in their own way, each with their own media – scenography, lighting, acting ... I'm interested in a theatre in

which the actor is at the forefront and where the story is the most important, so from the very beginning the stage designer, the costume designer and the light designer focused on the aesthetics of the performance so that it benefits the acting and the situation. We are a team that believes that the complexity is achieved through simplicity. When it came to "The Seagull", we were sure from the beginning that we had to bring the lake on stage.

Interview by Lyubomir Parushev

REVIEWS

LYNN FU,
INDEPENDENT CURATOR, CONSULTANT
(PERFORMING ARTS), CHINA

From the festival programme I was able to see so far Ivo Dimchev's concert, "Life is a Dream", "Herbs of Madness" and "The Drunken Ones". This is the very first time that I see some contemporary Bulgarian theatre so I didn't really have a framework or expectation of what Bulgarian theatre is supposed to be. I have watched videos of traditional folk dance and choir singing, but I didn't know much about theatre. In "Herbs of Madness" there was something that was very interesting. I received a lot of energy projected to the audience. I am not very familiar with the text but I would love to read the original work. I remember there was one singing scene and the lady sitting next to me said that this is a very popular song back in the Soviet times. I didn't know that and I think that this background history is interesting. "The Drunken Ones" was very exhausting for me. The show consumes so much energy; it was very hard to me to focus on what's happening on stage. The actors' performance was kind of sending too much out there.

YUN-CHEOL KIM,
BOARD MEMBER OF "CRITICAL STAGES", SOUTH KOREA

I'm a regular visitor of the Varna Summer Theatre Festival. This is my fourth time here in the last ten years. So here I find two important things for me. These are theatre and nature. Such a beautiful city with such a good selection of shows! I was very impressed by Sfumato's "Herbs of Madness" and "New Bible". "New Bible" was too much connected with the Bulgarian context, so if you are not familiar with the historical background you could miss a lot of the performance. In "Herbs of Madness" I thought the text was wonderful and it was a perfect combination between epic theatre style and magnificent acting, direction, scenography. I got moved by these performances.

And among the international pieces, I saw the Italian production "Macbett", which was a combination of physicality, musicality and theatricality. So what more can I ask for from theatre? I am very fond of this piece.

The immersive installation "ETERNAL" was quite new for me. I've never experienced that kind of theatre before. I've never recognized the beauty of the colours like now! I liked it very much! I liked the artists' respect for human body and spirit. That was a very rare thing in this postmodern era where love means nothing, where only hatred means everything. This is kind of a restoration of dignity of a human being.

I see a fundamental common thing between Bulgarian and Korean theatre – seriousness about the way of interpreting life in theatre. Seriousness is a very common feature of both countries and the artists are trying to provide meaning to theatre. I think Korean theatre is more physical than Bulgarian theatre. There is more freedom – it seems to me that Korean theatre is freer in topics, acting, directing and this is the main difference I find in comparison to Bulgarian theatre. This is because of the long tradition of European theatre. Bulgarian theatre deserves to be more internationally known but it needs to be more provocative. I feel Bulgarian artists are a little bit shy in what they want to express. I think they deserve to have some self-confidence and need to speak up for whatever they want to say and to put it in a very strong physical way on stage. I love Bulgarian theatre and I want to love it better.

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PARALLEL PROGRAMME

30 YEARS SINCE
THE CREATION OF THEATRE
LABORATORY "SFUMATO"

A panel discussion was held on June 7, dedicated to the 30th anniversary of the establishment of the Theatre Laboratory "Sfumato". "Sfumato" has become one of the emblems of the new Bulgarian theatre of the transition period and it managed to achieve sustainable development and to adhere to the principles of laboratory work. Some of the best known theatre experts and researchers took part in the conference among which Kamelia Nikolova, Anna Topalzhikova, Veneta Doycheva, Nikolay Iordanov, the founders of "Sfumato" – Margarita Mladenova and Ivan Dobchev, theatre director Javor Gardev and Konstantin Iliev, the playwright. They shared their recollections going back to the early days of "Sfumato", the poetics of their theatre and the impact it had on the theatre environment. An emphasis was put on the importance of adhering to the principles of laboratory work and the specifics of the rehearsal process which in the case of "Sfumato" always has taken the form of ateliers centred around the productions of the two "Sfumato" founders and directors. "In these ateliers we explore the author's space and find the laws of life in it" says Margarita Mladenova. Ivan Dobchev stressed their signifi-



07.06 Main stage, Foyer

cance in the process of "giving meaning". The renowned French theatre theoretician Patrice Pavis also commented on "Sfumato" productions, embraced by the program "Noah's Arc", as a style of work which goes beyond the principles of mise-en-scène and of a representation of a world on the stage yet seeking a more direct way to communicate with the audience. Opinions and ideas expressed in the discussion will be published in the next issue of the annual theatre magazine "Homo Ludens".