

## Upcoming Events at THE KITCHEN

**Mar. 5 & 6, 6:30 pm, \$25 (\$15 without dinner)**

**Takahiko Iimura**

***TV Dinner No. 4***

Perhaps the most enigmatic figure in avant-garde cinema/video, Takahiko Iimura mediates Zen spirituality and technology with playful irony. Screenings of works from the 60s and 80s.

**Mar. 10-13, 8 pm, \$15**

**Dance KUMIKOKIMOTO**

**memoryscan**

Choreographer Koosil-ja Hwang brings together a tribe of cultural nomads to investigate the relationship between ethnicity and identity through a combination of dance, live video, and electronic music.

**Mar. 12, 10 pm, \$8**

**Rhizome**

***Digital Dessert***

Artists, musicians, and digerati share favorite web sites over gourmet cakes and coffee, provided by Taylor's Bakery.

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## The Kitchen Art Gallery

Located on the Second Floor Theater. Open one hour before performances, Saturday 12-6 pm, Tuesday through Friday by appointments. Admission is free.

**March 2-27**

**Takahiko Iimura:**

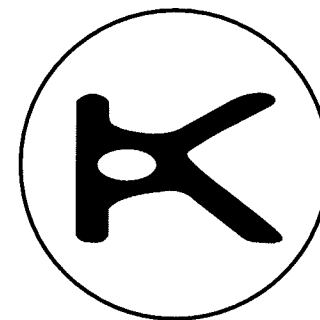
*Observer/Observed*

*Interactive: A I U E O N N Six Features*

The Kitchen presents

# Hangin' Man

March 3-6, 1999



**the Kitchen**

512 West 19th Street

New York, NY 10011

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## Alfred in the Courtyard: The Hanging Man

US premiere

*The Hanging Man* is the co-production of Mime Centre Berlin and Prague's Mime Theater Alfred in the Courtyard presented by the Czech Center New York and supported by the Trust for Mutual Understanding, the Foundation for a Civil Society, and Milan Jedlicka's B.E.A. Trading. Special thanks to Czech Airlines.

Performers: **Halka Tresnakova, Petr Kruselnicky, Kamil Bystricky, Ondrej Lipovsky**  
Music by: **Jiri Stivin**  
Directed by: **Ctibor Turba**  
Technical support: **Vaclav Mottl, Michal Hradsky**

Program to be chosen from:

Separations I. - Leg / **Petr**  
Separations II. - Hand and Head / **Ondrej**  
Separations III. - Sanguinic, Flegmatic, Melancholic, Choleric / **Halka**

Diving / **Petr**

The Gravity of Being / **Halka**

The Counted Time of Being / **Kamil**

Relations I. / **Halka, Ondrej**

Insects / **Kamil, Ondrej**

Ritual / **Ondrej**

Relations II. / **Halka, Petr**

Coldness - Feeling / **Halka**

Bus Stop / **Kamil, Petr, Ondrej**

**Kamil Bystricky**, born on December 29, 1975, in Trencin, Slovakia; 1994 - member of the theatre ensemble White Crow from Bratislava ( Slovakia ), the same year one of the founding members of the theatre ensemble Kolomaz from Trencin ( Slovakia ), author and actor in the performances of *Egon, Maty, Odial potal*, and *Rubikon 1998: Pania rei*; 1998 - student of Music Academy of Performing Arts in Prague, department of non-verbal and comedy theatre, author of broadcast plays *Dukatové buchtičky* and *Doom 3*.

**Petr Kruselnický**, born on April 16, 1977, in Prague; 1993-1997 - study at the Duncan Centre Conservatory; since 1997 - student of the department of non-verbal theatre of the Music Academy of Performing Arts; participation in projects: 1994 - *Get There*, choreography by Simone Sandroni, 1997 - *Hanging Man* by Ctibor Turba, 1998 - Eugene Ysaye's *Sonata No. 2* (original choreography), 1998 - *The Magician's Apprentice* by Ctibor Turba, 1998 - *Grimm Grimm I, II* by Min Tanaka; November 1998 - he successfully took a part at the Festival "Four Days in Motion" with Grifftheater from Netherlands; he also participated at workshops: 1996 - MAPA, Zlata Koruna, light design, sound, and video.

**Ondrej Lipovsky**, born on August 29, 1975, in Jindrichuv Hradec; 1989-93 - High School of Graphic Art in Prague, specialization in conservation and restoration; 1993-94 - study of plastic arts at the Tin School; 1992-95 - Studio of Modern Pantomime led by Vladimir Gut; since 1995 - student of the Music Academy of Performing Arts, department of non-verbal and comedy theatre.

**Halka Tresnakova**, born on February 23, 1972, in Prague; 1990 - after her return from exile in Germany she studied at the Music Academy of Performing Arts, department of non-verbal and comedy theatre, Ctibor Turba's class, where she has been teaching since 1998; she considers as most inspirative the work with Yves Marc and Rindy Eckert and during her studies at the Object Theatre School in Amsterdam with Peter Weitzner; she was also involved in the production of the *Hidden Creative Structure* (Strange Things, Akcni Praha, Operation Berlin); November 1998 - she successfully took a part at the festival "Four Days in Motion" in a performance with Grifftheater from Netherlands.

**Ctibor Turba**, born 1944, Czech Republic. Actor, director, and pedagogue. Founder of theater Alfred in the Courtyard, director of *Hanging Man*. During his studies at the Academy of Performing Arts (1958-62) in Brno, he collaborated with numerous amateur companies. The author's first attempts at cabaret and solo pantomime also coincide with this time. From 1963-65 he was a member of the Army's artistic troupe; following this he worked for a while on the show *Cerny tyjatr/Black Theater* (the Alhambra bar in Prague) with Boris Hybner, with whom he also won at the 1966 Festival of Amateur Pantomimes in Litvinov. From 1967-68 both were engaged in Laterna Magica and participated in the show *Revue z bedny/Revue from the Box*, which they had studied for EXPO '67 in Montreal, Canada. In 1969 Turba began to study at the FFUK (Philosophical Faculty of Charles University). Together with Hybner, Richard Ryda, and Josef Platzer, Turba created towards the end of 1968 the Pantomime of Alfred Jarry; the opening performance of *Harakiri* meant a turning point in the hitherto understanding of the genre. The young mimes rejected the elegant poetics of the lyrically imaginative pantomime of the Czech classic of this genre Ladislav Fialka in favor of mute physical dramatic art and black grotesque; on stage they made use of the devices of the dramatic theatre (scenery, props, and the like). It was here as clowns in hobo suits and without white masks that Hybner and Turba paid homage to the legacies of Alfred Jarry, Antonin Artaud, Samuel Beckett, and also especially Keatonesque grotesque comedic cinema. With this, his first feature work, Turba quickly classified as one of the foremost talents of Czech theatre not only for his original acting, but also for his spiritual and theoretical harmony with the progressive tendencies of the Czech dramatic (Jan Grossman) and literary (Bohumil Hrabal) scenes.

When their acting troupe was incorporated organizationally into the whole of the State Theatre Studios (SDS) program (1969-72), Turba studied independently here for a few more significant shows such as *Turba Tacet*, with which he even appeared abroad. After having been banished from the SDS he found a position as a pedagogue in the puppet department

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Attn: Contributions, 512 West 19th Street, NYC, 10011.  
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FOLLOWING PUBLIC FUNDS**

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State of the Arts



NYSCA

of the Prague Academy of Performing Arts and graduated from a short-term three month affiliation with Jacques Lecoque in Paris (1972); this launched his career abroad, interrupted by brief stays at home. Then, against all official orders and in continued defiance, he managed in 1974 to organize four reprises of the performance of *Klaunerie* with the newly formed group Circus Alfred. As director here he worked for the first time in a style (reminiscent of circus clowns) which in the course of his later creations would enrich the advancement of *comedia dell'arte*, medieval streetfair theatre, and other historical theatre forms. Then, unable to continue performing for health reasons, he devoted himself primarily to pedagogy and direction. He taught at the Scuola Teatro Dimitri in Switzerland, in the circus school in Chalons sur Marne in France, and occasionally at Prague's AMU. In the 70s and 80s (in Denmark, Ireland, France, Germany, and elsewhere) he also realized a series of his projects for motion theatre, worked for television, and even worked on the street. Turba worked together with exceptional mimes such as Pierre Byland, with the Theatre National de Chaillot, Theatre de l'Est Parisien, and the like. On only a few occasions was he able to show the results of his foreign activity also at home: *Aulture d'une Porte/Dvere/Door* (1981) and *Perpetuum teatrobile* (1985). Occasionally he recorded in puppet theatres or for television in Slovakia. Above all, though, he was attempting a return to the Prague scene. Along with actors from Spolecnost Alfred (The Alfred Company) he found understanding here from the management of the suburban Junior Klub Na Chmelnici, where he ushered in his thoughtfully concise and politically topical *Deklaunizace/Declaunization* (1986), among others. He wrote screenplays for the members (Jiri Reidinger, Jiri Sova, Lenka Machoninova, etc.) of an impoverished group who performed out of need at the Prague Tabarin bar, in circuses, and elsewhere and, in continuous conflict with authorities, he attempted the realization of his street projects, his projects for the suburban theatre, and others. At the end of the 80s he studied with the international cast one of his most preeminent works -- *Archa blaznu/Arch of Fools* (1989), in which he managed to bring together a characteristic synthesis of different progressions of historical theatre forms with the theory-laden influence of theatre and film advancement. Despite the fact that his activities up to 1989 were discontinuous and quantitatively few, they fundamentally influenced the further development of Czech pantomime and motion theatre.

Finally, after the fall of the socialist regime, Turba was given the chance to systematically realize his ideas and intentions at home. In 1992 he opened Studio Kaple in Nectiny u Plzne, and after the death of Ladislav Fialka (1991), he rebuilt the independent department at Music Academy of Performing Arts into the school's original non-verbal theater department, receiving in 1994 the title of professor. Turba's previous prolific activity expanded even further in the 90s into the realm of opera direction. In 1997 he opened a new theatre called Alfred ve dvore/Alfred in the Courtyard in Prague's Holesovice neighborhood.

As a mime, Turba progressed from a radical denial of lyrically imaginative pantomiming to his own understanding of the genre, marked by an introduction to the era of black grotesque comedy. After black comedy's aggressiveness had been refined to the realm of melancholy, Turba returned to the circus arts -- most likely thanks to the poetic basis of his talent -- and to fluctuating historical expressionist forms for inspiration in the second half of the 70s. He has matured to the point of a synthetic understanding of motion comedy, which, in his work, carries a serious philosophical subtext. From the outset, one can find among the other characteristic features of his work an exploration of the limits of the possibilities of advancements in film and theatre and in their mutual interweaving; an exploration he has embarked upon through pantomime and physical drama in multimedia art, or alternately, under prime conditions in workshops. Turba has also added considerable depth to the dramatic theory of the motion theatre and, as far as expression is concerned, to his own body of work. While engaged in pedagogical activities, he makes public (often with international cooperation) his research on the newest artistic methods and possibilities of the genre through workshop trips.

Program notes and the performers' biographies have been provided by the artist.