

Flapping overflight through lives

The chamber scenic creation *Home Eros Faith* (the dramatic ensemble Honey and Dust, 2014) directed by Andrej Kalinka and Ivan Martinka represents a meditative work in the border of theatre and a ritual. It does not have a linear plot scheme. It can be characterised as a lyric account with a typical archetypal symbolics, deep sense and a unique layer of dramatic attributes.

The intensity of account (notably thanks to preciseness and discipline of the acting marionette players Ivan Martinka and Miriam Kalinková) similarly related to a constant human topic of home and its value. The universal categories: home, love and faith have become dominant constants of the scenic creation.

We could assume that we encounter a joint dramatic contemplation of the musicians and authors (Andrej Kalinka, Michal Mikuláš, Adam Marec), a designer (Juraj Poliak) and the actors (Ivan Martinka, Miriam Kalinková). The activity, initiated mainly by a musical composer and director Andrej Kalinka, has directly flowed into a chamber scenic creation with primary musical potential. When considering the piece as a whole, we must considerably point out musicability, authentically and vividly created by a vocal-instrumental ensemble (A. Kalinka, M. Mikuláš and A. Marec). It mostly highlights the lyric tone of the scenic creation. The permanent musicability forms a tectonic basis for the whole scene. Particular musical (both instrumental and vocal), acting and artistic actions (the action painting on glass paravans, papers, etc.) were developing in contrast to continual flowing and symbiosis in the framework of the dramatic synthesis. The authors obviously aimed at exposed musical flow of the concert trio (A. Kalinka, M. Mikuláš and A. Marec), a marionette creation or an artistic action within a certain autonomy. It could possibly have been individual representations of the artists linked by a unifying thematics. Thanks to a tandem of the two directors A. Kalinka and I. Martinka the elements have been interlinked into a distinctive scenic form.

Paradoxally, not only the actors stood out in the play. I. Martinka and M. Kalinková, dressed in grey costumes, appeared neutral even civil by performing the situations of an artistic and creative act. They manipulated with material elements almost in a routine manner. There lied their strangeness for the benefit of simultaneous creativity, which partially entered the artistic area. The acting of I. Martinka and M. Kalinková considerably put emphasis on fragility, minimalism in a detailed animation with a puppet. In his spectacular acting attitude, Ivan Martinka as a marionette actor and producer in the same person highlighted a typical, intimate interaction with a puppet/mask he gave a shape as a producer. A gloomy contact of a living actor and a materially „dead“ puppet along with skillful handling and a very sophisticated technique literally created the illusion of transformation of the

actor and his co-existence with a face mask or through skillful handling of a puppet (e.g. animal/bird-like or antropomorphic in the image of the Old Woman etc.). For instance, M. Kalinková with a face mask, turning into a puppet representing the Old Woman, belonged among the most touching moments of the play.

The plot scheme of the chamber scenic play was characterised mainly by psalms in contrast to lyric ballads transformed into songs bearing particular rustical joyness. The authors jointly presented the life trajectory, its perpetual cycle by chaining various scenic pictures in a row. The motives of feathers representing flying souls, water, bread as a symbol of warm home just to name a few. The line of searching for lost home in a harmonic combination with love also played a key role in the play.

The chamber scenic play was directed into a religious message. The psalms mainly reinforced Christian connotations in reading the very plot of the play. Besides that, the authors have succeeded in transposing herein the spiritual essence of life, value of love, searching for peace and life stability after all the obstacles and difficulties accompanying overflight through human and vivid life. The actors in the arena – in a somehow neutral, universal world, presented a metaphoric flight through life from exuberant flapping of the wings of the youth until distressful corners of the adult age with more and more demanding search for love while taking into account the need for warm home.

The scenic play Home Eros Faith (2014) needn't have had a compact explanation of its importance. Its lyric characteristics represented a trace of life experience of the co-authors and co-directors A. Kalinka and I. Martinka in a certain comprimed essence, a scenic abbreviation or subtile artistic (re)creation in front of spectators. The spectator watching such a play was continuously floating thanks to a present amount of associativeness. It was himself/herself creating his/her own experience of a musically strong expression within the overall chamber scene.

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Libreto - Andrej Kalinka, Ivan Martinka, Michal Mikuláš, Juraj Poliak

Casting - Ivan Martinka, Miriam Kalinková, Michal Mikuláš, Adam Marec, Juraj Poliak, Andrej Kalinka

Music - Andrej Kalinka

Marionettes, Masks - Ivan Martinka

Scene and Painting - Juraj Poliak

Costumes - Ivan Martinka, Markéta Plachá

Lightning - Michal Juhás

Directed by - Andrej Kalinka, Ivan Martinka