



PROFILE OF THE DOGMA THEATER'S ACTIVITIES

The theater was founded under the name “Kolomaz Theater” as an informal group in 1995 in Trenčín. His main focus was on the production of author’s and non-verbal productions. Currently, Dogma Theater continues. The change of the name as well as the thematic and artistic direction of the theater is praised in 2016 by a number of factors. Dogmas currently absent. In the world of multi-layered laws and interpretations, the existence of dogma is the inevitable opposition and reaction. The Dogma Theater is an open, independent creative platform and works from the project to the project with new collaborators. The home place for Dogma Theater is The first chamber theater scene in Trenčín in Klub Luc in Trenčín. We participated in the theatre festivals in Czechia, Germany, Austria, Montenegro, Bulgaria, Kosovo, Belgium, Bosnia i Herzegovina and Albania.

CVs

Kamil Bystrický (1975, Trenčín)

<http://dogmadivadlo.sk/en/divadlo/kamil-bystricky/?id=2121>

- founding member, actor and director at the Kolomaž Theater (Egon, Maty, Rubikon 1998: Pantha Rei, Dukátové Buchtičky, Pálenie slz, Shallowness, Story of Romania, Červená čiapka, Angle, Redirected, Wellness, Europeana, Blázon, Komunál, Stručné dejiny sveta, Lokál, Visegrád minus one)
- a graduate of Masaryk University in Brno, field of study Fine Arts (holder of a Bachelor's Degree)
- studied at the Department of Non-verbal and Comedy Theater at HAMU in Prague under the supervision of prof. Ctibor Turba (Hanging Man, Pěť a Vlk, Entertime, Problém)
- a graduate of the Theatrical workshop under the direction of Anton Adasinský from the Russian Derevo Theater
- took part with the Kolomaž Theater in Improloga (a competition in theatrical improvisation) in Bratislava in PKO, In Myjava, Trnava, Trenčín, and Žilina
- took part in writing the works: Egon, Maty, Dukátové Buchtičky [Hot Buns], Pálenie slz [Burning the Tears], Shallowness, Re-directed, Wellness, Europeana, Blázon [Crazy], Komunál [The Municipality] and Lokál [Local]
- took part in performances of the M.U.T. Theater Faust is dead and Gymnazistky [High School Students]
- currently works as a statutory representative of the civic society Kolomaž and is a dramaturge and manager of the [Lúč Club](#) and First Chamber Theater Scene

Tomáš Plánka (1975, Trenčín)

<http://dogmadivadlo.sk/en/divadlo/tomas-planka/?id=2121>

- a founding member and actor of the Kolomaž Theater (Egon, Maty, Červená čiapka, Europeana, Blázon, Komunál, Stručné dejiny sveta, Lokál)
- a graduate of the Department of Non-verbal and Comedy Theater at HAMU in Prague (title MgA. - Master of Arts)
- a student of prof. Ctibor Turba and actor at the Alfred ve dvoře Theater in Prague (Lampfiparnasso, Čarodejov učení, Kyogény, Pohyblivý kabinet)
- a member of the M.U.T. Theater in Prague (Faust is dead, Shopping and Fucking, Mono, Pokusy o její život)
- currently works as a manager and a marketing manager at the Lúč Club
- motion cooperation:
 - Family Stories, directed by T. Zielinski / DISK Prague
 - Fairytale for Disobedient Children, directed by T. Hudcovič / M.U.T. Prague
 - The Bloody Wedding, directed by F. Nuckolls / Kašpar Association Prague
 - Alice in Wonderland, directed by N. Deáková / Činoherní studio Ústí nad Labem
 - Mighty Aphrodite, directed by N. Deáková / Vinohrady Theater Prague

Selected performances of the Dogma Theater (ex Kolomaž Theater):

Angle (2003)

<http://dogmadivadlo.sk/en/divadlo/angle/?id=2119>

Time and space shift of actions/situations that usually have existed and continue to exist side by side. Exploration of individual sequences from a space-time perspective. Parallel and synchronous stories of man and woman, analysis of the ephemeral basis of their existence - their relationship. Comparison of shifts with reality, enabling identification of the root of the problem and the disharmony of their existence/relationship.

Music by: POO

Story by: Roman Ondák

Concept and directed by: Eduard Kudláč

Cast: Kamil Bystrický, Ria Bobotová

Produced by: KOLOMAŽ (association for modern art)

Premiere: September 2003

Selected festivals:

Attractive Theater Weekend in Zvolen (2005),

Festival of Czech and Slovak Mutual ties, Alfréd ve dvoře Theater in Prague (2004)



Photo: Divado Kolomaž: Angle, 2003, Eduard Kudláč

Redirected (2005)

<http://dogmadivadlo.sk/en/divadlo/redirected/?id=2119>

Dismantling and reassembly of the icon of fear and pain creates a symbolic space in which memory and the process of remembering itself changes not only the contents and form, but even the author himself.

Music by: Coil

Concept and directed by: Eduard Kudláč
Cast and cooperation on a stage concept by: Kamil Bystrický
Produced by: KOLOMAŽ (association for modern art)
Premiere: September 2005
Selected festivals: TNF Profil (2006) Švandovo Theater in Prague



Photo: Kolomaž Theater: Redirected, 2005, Eduard Kudláč

Little Red Riding Hood (2002, 2010)

<http://dogmadivadlo.sk/en/divadlo/little-red-riding-hood/?id=2119>

Little Red Riding Hood, a dumb wolf and a hunter who has fallen in love are portrayed by means of expressive acting, with a surprising plot line and interestingly creative arrangement of dialogs about hunger, love and a desired motorcar. An authorial rewrite of the well known fairytale Little Red Riding Hood. The play is full of visual effects and features a dynamic story with dance music. Children and adults are always having a lot of fun.

Directed by: Tomáš Hudcovič Scenes by: Roman Anderle
Cast: Kamil Bystrický, Martina Kedrová, Tomáš Plánka
Produced by: KOLOMAŽ (association for modern art)
Premiere: September 2002, Renewed premiere December 2010; more than 100 re-showings



Photo: Kolomaž Theater: Little Red Riding Hood, 2012, Radovan Stoklasa

Wellness (2009)

<http://dogmadivadlo.sk/en/divadlo/wellness/?id=2119>

He lives a life in which he feels good. He regularly stimulates this feeling with resources offered to him by the world, from learned and useful conventions and habits to the latest fashions, which make good life even better. He exercises, has sex, meditates, breathes, dresses, smells, consumes, works with utensils and looks exactly as he needs to look in order to maintain the quality of his very existence. Non-verbal performance.

Story by: Kamil Bystrický, Juraj Benko

Concept and directed by: Kamil Bystrický

Music by: Richard Lalík, Milan Uhrík, Marek Svorada, Viktor Smutný

Cast: Kamil Bystrický/Oskar Pompa

Premiere: September 2009

Selected festivals:

International one-man theater festival Alone on Stage (2009) International monodrama festival BGMOT, Bulgaria (2010)

Presentation of modern Slovak theater in Brussels (2010)

International theater festival MONOAKT, Kosovo (2011)

International theater festival Pozorište bez Granica, Bosnia-Herzegovina (2011)



Photo: Kolomaž Theater: Wellness, 2009, Radovan Stoklasa

Europeana (2012)

<http://dogmadivadlo.sk/en/divadlo/europeana-2012/?id=2119>

Drama adaptation of the text by Patrik Ouředník about a century in which the need for hygiene—bodily, mental, individual and collective—was exaggerated. Instructions for achieving purity, harmony and prosperity were pushed more than they could have been absorbed in any century and more than any one person could survive in good health. Even if he did not survive, there could be another small and useful thing from him: soap. In Europe in the 19th Century, soap was used everywhere, inside and out, from left to right.

Concept, directed: Kamil Bystrický, Tomáš Plánka

Cast: Kamil Bystrický, Tomáš Plánka

Dramatization: Juraj Benko and T.U.K.

Imagery: Peter Kotrha

Music by: Matúš Homola

Produced by: KOLOMAŽ (association for modern art)

Slovak premiere: 30 Dec 2012, Lúč Club, Trenčín, Slovakia

re-showings: First Chamber Theater Scene, Trenčín; Pôtoň Theater, Bátovce; Záhrada, Banská Bystrica; Tabáčka, Košice; International theater festival Pozorište bez Granica 2014, Bosnia-Herzegovina

This performance was made possible in part by financial support from the Slovak Ministry of Culture.



Photo: Kolomaž Theater: Europeana, 2012, Radovan Stoklasa

Blázon [The Fool] (2014)

<http://dogmadivadlo.sk/en/divadlo/the-fool/?id=2119>

A monodrama about a boy who is considered by everyone around him to be crazy. The main protagonist lives in his own inner world and does not realize what exactly is going on around him. An impressive story about the fate of a person who considers himself to be Jesus. The performance is in honor of the talented Czech actor Marek Matějka (1974–2011), who in 2004 translated, studied and under P. Gregoir's direction even successfully acted in the work.

Original text by: Patrick Grégoire;

Translation by: Eva Duchamp - Koníčková

Dramaturgy by: Kamil Bystrický, Tomáš Plánka

Music by: Martin Fačkovec, Richard Lalík

Narrations by: Marián Mitaš, Tomáš Plánka

Cast: Tomáš Plánka

Concept and directed by Kamil Bystrický

Produced by: KOLOMAŽ (association for modern art)

Slovak premiere: 11 Sep 2014, the First Chamber Theater Scene, Trenčín

re-showings: First Chamber Theater Scene, Trenčín; Stanica Zárečie, Žilina;

International theatre festival MONOAKT, Kosovo (2016)

This performance was made possible in part by financial support from the Slovak Ministry of Culture.



Photo: Kolomaž Theater: Blázon [The Fool], 2014, Radovan Stoklasa

Komunál [The Municipality] (2014)

<http://dogmadivadlo.sk/en/divadlo/municipality/?id=2119>

Komunál is a collectively authored theatrical performance, which focuses on municipal politics and public life in a town. The play also focuses on power practices and marketing strategies of local elite groups and their impacts on the nature, functioning and overall life of a small town. The Kolomaž Theater familiarizes theatergoers in a satirical manner with the character traits of people in public positions and the motives of their actions. It focuses on analysis of the phenomenon of hidden manipulation and playing with the illusion of a more pleasant future.

Scenes by: Juraj Benko, Kamil Bystrický

Cast: Ivan Kubica, Tomáš Plánka

Music by: Martin Fačkovec, Richard Lalík

Narrations by: Kamil Bystrický

Produced by: KOLOMAŽ (association for modern art)

Slovak premiere: 30 Dec 2014, The First Chamber Theater Scene, Trenčín. The performance has been made possible in part by financial support from the Slovak Ministry of Culture.



Photo: Kolomaž Theater: Komunál [The Municipality], 2014, Radovan Stoklasa

Stručné dejiny sveta [A Brief History of the World] (2015)

This theatrical performance for children and young people is another work by the Kolomaž Theater, with an emphasis on the historical aspect of the development of theatrical language. Unveiling the history of the world in such a short theatrical play is like packing the universe in a travel suitcase. Where to begin, where to finish, what to say and especially what not to say? Where is the story and who is in it? Maybe in order to have an understanding, it is enough to say just a few sentences and to present a few characters, whom one small boy would encounter in an unexpected journey in time... And plenty has been done to ensure that the main protagonist can find out something very important about history: that it belongs to those who have managed to alter their destiny.”

Scenes by: Juraj Benko, Kamil Bystrický

Cast: Kamil Bystrický / Ivan Kubica, Tomáš Plánka

Music by: Martin Fačkovec, Richard Lalík

Directed by: Kamil Bystrický

Produced: KOLOMAŽ (association for modern art)

Slovak premiere: 30 Dec 2015, the First Chamber Theater Scene, Trenčín

This performance was made possible in part by financial support from the Slovak Ministry of Culture.



Photo: Kolomaž Theater: Stručné dejiny sveta [A Brief History of the World], 2015, Radovan Stoklasa

Europeana. Stručné dejiny 20. storočia. [Europeana. A Brief History of The Twentieth Century] (2017)

<http://dogmadivadlo.sk/en/divadlo/europeana-brief-history-twentieth-century/?id=2119>

Europeana is an adaptation of the world-famous book by **Patrik Ouředník** “Europeana. A Brief History of The Twentieth Century”. It describes the great expectations prevailing at the end of the 19th century. The new century was to be an entirely different era in the history of mankind – more rational, more humane and more joyful. In the end, it all slipped out of hands like a wet bar of soap. The more tightly we tried to hold it, the more unpredictable it got. The soap....

From among the topics and plots mentioned in the book, the authors of the play chose to focus on the search for purity. The growing obsession with collective and individual hygiene went from raising the population’s hygiene standards to the most perverse theories of pure race and class. Millions of those considered impure had a firsthand experience with the desire for a pure race. But, when felling trees,

new trees need to be planted, and, when killing, reproduction is needed. Along with the sadism against others, there was the effort to be as good and effective as possible at giving birth to new generations. After World War II, the focus on pure-breeding the collective transformed into individuals' focus on quality sex. The undying zeal to clean and improve something continued, however, the focus moved from purity at the collective level to purity of individuals and their souls. "And no one wanted to be poor anymore and everyone wanted to have a refrigerator and a cordless telephone and a dog and a cat and a tortoise and a vibrator and take part in sports and attend psychoanalysis."

Each topic is presented as a scene containing a minimum of scenic elements. Symbols, rhythm and dynamics dominate and the scenes share common sound and lighting elements. There is no story, only a continuous flow of sentences, words, gestures and images creating a news-like documentary snapshot of the life of man and society in the 20th century.

Original text by: Patrik Ouředník

Directed by: Kamil Bystrický

Adaptation by: Juraj Benko, Kamil Bystrický, Tomáš Plánka

Conceived by: Kamil Bystrický, Tomáš Plánka

Cast: Kamil Bystrický, Tomáš Plánka

Music by: Matúš Homola using the song Horst Wessel Lied, Tomáš Plánka – the "Translator" scene

Narrations by: Kamil Bystrický, Tomáš Plánka, Ondrej Slivka, Martina Šimoňáková

Produced by: KOLOMAŽ (contemporary art association)

Premiere: 12.1. 2017, First Chamber Theatre, Klub Lúč, Trenčín, Slovakia

Selected festivals:

International festival of the alternative theater "Korifej", Montenegro, (2017)



Photo: Dogma Theater: Europeana. Stručné dejiny 20.storočia, 2016, Radovan Stoklasa

Lokál [Local] (2017)

<http://dogmadivadlo.sk/en/divadlo/local/?id=2119>

Vernissage and happening, which describe the story of the creation of the artwork.

What is the city today? It is a sleepy beauty, waiting for the arrival of her prince completely exposed?

Or, is the city a despondent and repeatedly raped victim by mercenaries of capital, in the form of regional, superregional and global predators accompanied by nomadic preachers of the new neoliberal order?

Or is the city sucked mother of not fed and ungrateful descendants, who do not bother to suck not just

her milk, but also blood platelets, bone marrow, and finally life?

Scene and script of happening by: Juraj Benko, Kamil Bystrický

Directed by: Kamil Bystrický

Cast: Kamil Bystrický, Martina Kedrová, Ivan Kubica, Tomáš Plánka

Vernissage and authors: Juraj Benko, Kamil Bystrický, Andrej Danóczy, Vlado Ďurajka, Matúš Homola, Martina Kedrová, Ivan Kubica, Tomáš Plánka, Pavol Prekop and unknown authors

Slovak premiere: 23.3. 2017



Photo: Dogma Theater: Lokál [Local], 2017, Radovan Stoklasa

Visegrad minus one (2018)

<http://dogmadivadlo.sk/en/divadlo/visegrad-1/?id=2119>

Settlement of the actor with the author on the basis of the dramatization of the text he himself ordered. Provocative, offensive and extrovert monodrama.

Monodrama which dramatic master was created per order of the Dogma theater. A staging that moves along the edge of irony and austerity; thematically focused on what is currently happening in Europe, both generally and politically. Provocative, sporadically offensive, and extrovert play; centrally focused on the relation between the actor and author, alienation, and the subject of borders, which maybe should not have been torn down in the first place.

“I have addressed the subject of Visegrad and confronted it directly, or rather proudly. Who we are, what

for we are, and what is the role of the individual Visegrad countries? And finally – what is the role of Slovakia in Visegrad and in Europe? My initial idea, however, was such, that Visegrad is within Europe some kind of a “special school”. Quite usually, we associate bullying and truancy with special schools. And just like that, I have approached my proud confrontation with our third-rate countries... This text is political, down-to-earth, offensive, extrovert.” David Zábbranský

David Zábbranský is a writer and author of radio and theater plays. He was born in 1977 in Prague. He graduated in law, which he also practiced initially in a non-government sector. Among other things, he worked in the Counselling office for citizenship/citizenship and human rights; in the Organization for help to refugees, or in the Human Rights League. He published his first novel “Slabost pro každou jinou pláž” in 2006 and won Magnesia Litera award in category “Discovery of the year” with the novel. Then followed novellas “Šternův pokus milovat”, “Kus umělce” a “Edita Farkaš”. Beside Czech, Zábbranský’s novels were published in Hungarian and Spanish.

For the second time he was nominated for the Magnesia Litera award for his voluminous novel “Martin Juhás čili Československo”, this time in the “Book of the year” category. In 2017 he made a stir in the waters of the literary life in Czech republic with his controversial novel “Za Alpami”.

Directed, conceived and performed by: Kamil Bystrický

Author: David Zábbranský

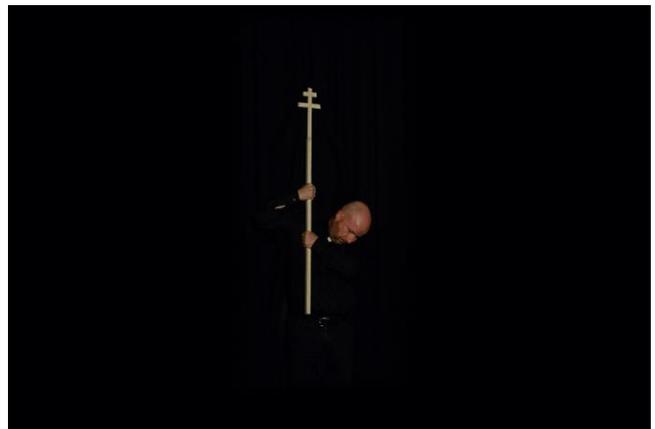
Directing and movement cooperation: Tomáš Plánka

Dramaturgy cooperation: Eduard Kudláč

Artwork: Vlado Durajka, Peter Kotrha

Produced by: Kolomaz (association for contemporary art)

Slovak premiere: 29.6. 2018



Konzervatívec [Conservative] (11-12/2018)

In progress...

The aim of the project is the creation and study of the world theater premiere of the author's text by the Czech dramaturg and writer **David Záborský** "Conservative", which is currently reflecting the theme of the hundredth anniversary of the founding of the Czechoslovak Republic. It is going to be an apolitical, introvert text, whose main character is the man who looks into the passing waves behind the ship. It will be a ballad, poetic text about the passing of time, a monument to those one hundred years and a reflection on their meaning. It is not about historical text, it is not about reflection, vice versa, the most exciting presence is the center of interest. The Czech Republic and Slovakia, as well as the whole Europe, are experiencing a dispute of liberalism with new and older forms of conservatism. The text is written for two actors, speech is in the center.

Obmedzené vyjadrovanie [Limited expression] (2019)

In plan...

The continent of life is being flooded... With thoughts, notions, opinions... You can barely see signs of manifestations and expressions, very intense and vivid; however, often empty and without meaning, without focus, plan, concept and intention. You can hear triggers snapping on cell phones, cameras, recorders, tapping of keyboards and clicking of mice, undefinable clusters of words and thoughts, ambient noises... Everybody feels the need to express themselves, everybody has an opinion about everything and has got to tell - write it - to the whole world. The writing dominates and the word is fading away. The written beats the spoken, the virtual beats the personal. We are no longer able to talk to each other, we are only endlessly texting...

Angry men have got enough and they have to react. Not in writing, but in word. The concept of the performance is based on the idea of the contemporary limits in both public and personal presentation. The need to express oneself and to have an opinion on everything beats the mind and the ability to put the facts and circumstances into a context.

Through their project "Limited expressions", Dogma theater continues in their study in the field of authorial theater. In their latest performance, they are, on the basis of the collected written material, trying to analyze the grounds of the manifestations, which are consequence of fear or concerns about the non-existence of the limits. Foregrounded are traditional disputes, whether on the political or personal level.

It is an echelon of monologues through which the actors define their characters and their stories. These, however, are not stories of their lives, but rather moments of a strong negative tension, which provokes reaction.

Why even to express oneself? Why there is such a need? Is it about an identification with different opinions or the ambient world, where the characters are living?

The scenography concept will be dominated by the traditional resources, present in the public presentations – press conference wall, cameras, red carpet, etc.

On the brink of irony and sincerity, the actors address the contemporary flow of time, personal needs and desires, where individualism plays the main role and the ability of empathic thinking is pushed aside.

The more we are expressing ourselves, the more we are getting weaker in the emotional sphere. We cease to feel, the only thing we remain able to do, is talk; talk via the text. The word slowly loses its meaning. The subject of expression, the subject of the certainty and the uncertainty of the limits, the

subject of the loss of the feelings, these are the main supporting elements of the performance, which strive to decipher the hidden motifs of the public presentations and to define - on the canvas of the personal confessions - the struggles for power - not only political but mainly psychological. The manipulation is a set of elements that are present in the study of this problem. Regarding the performance itself, the main focus has been laid on the "monologues" of screams and confessions of the angry men, which are desperately trying to save themselves from the ever growing threat of falling into the machinery of letters and the uncontrollable. Freedom does not exist and the dogmas have their meanings. The concept of the project stems from a field research, which will be realized on the site of the residence.