Studies

DECOMPOSITION WITH NEW TECHNOLOGIES IN CONTEMPORARY SLOVAK THEATRE PRODUCTIONS

MILAN HRBEK
Institute of Theatre and Film Research,
Art Research Centre of the Slovak Academy of Sciences, Bratislava, Slovakia

Abstract: This case study focuses on one of the principles of theatre decomposition and illustrates it with the analysis of the staging of the contemporary opera *Muž v skafandri* [Man in a Spacesuit, 2020] of the composer and librettist Miroslav Tóth, directed by Jan Komárek. The aim of this study is to zoom in on contemporary cross-media and cross-genre trends in Slovak theatre productions that use new technologies, by which theatre makers intervene into the composition of the staging by deconstructing its means of expression. The scenes of the productions are fragmentized; the theatre makers break them down into their basic components to find new possibilities and meanings, while the recipients perceive these associatively.
Keywords: decomposition, deconstruction, opera, digital technologies, reality

Introduction to Decomposition and Deconstruction

In the context of theatre arts, the term 'decomposition' has been known especially through the *Slovak Theatre Manifestos I and II* of the director-scenographer tandem Blaho Uhlár and Miloš Karásek, issued by these Slovak pioneers of the method of collective improvisation in 1988. According to the theatrologist Miloš Mistrík, this was "one of the most revolutionary manifestations at the close of the twentieth century in Slovak theatre."[1] In the more than three decades that have passed since these two manifestos were issued, the situation in Slovak theatre/scenic arts has changed. It took a turn which had been predicted by these two theatre makers and which, in philosophical terms, is a postmodern response to the rigidity of artistic conventions, the decomposition of social values and, ultimately, the destruction of the world. Fragmentization, deconstruction, the disconnection of scenes, the denial of a structure of the plot – i.e., aspects that constitute decomposition according to Uhlár and Karásek – have gradually gained a foothold in practice and become frequently used in stage productions in Slovakia.

The other important term in this study, deconstruction, also originated in philosophy. According to the Czech philosopher Tomáš Hauer, its roots reach back to the structuralists, who minded the traditional understanding of the subject as a thinking, talking, acting, feeling "ego." As Hauer notes, a subject's decisive role lies in the fact that man tries to explain reality based on "his" judgement and "his" intuition. Consequently, the deconstruction of a subject means that, in a given reality, interpretation takes place based on a system of conventions that escape the conscious understand-

---

[1] MISTRÍK, M. Miloš Karásek – člověk manifestov [Miloš Karásek – A Man of Manifestos]. In *Slovenské divadlo*, 2011, Vol. 59, Issue 3, p. 219.

ing of the examiner and lies in its decomposition to basic components which consist of interpersonal systems of conventions.[2]

By deconstructing the functions of some of the stage means of expressions, the-atre makers achieve decomposition, disrupting traditional staging practices. From the viewpoint of the recipient, a situation arises in which the whole production, or its specific part, may be interpreted in several ways, associatively, indefinitely. Since both terms overlap at some points, to put it simply, deconstruction is a means by which decomposition can be achieved. The latter can be traced and reflected only in the context of the production as a whole, not in its specific scenic components.

Technological Advancement in the Service of Decomposition

In Slovak staging practice, productions in which theatre makers make use of the latest achievements of technology to express their intent are becoming increasingly frequent. What is more, productions are emerging where new technologies become the most expressive scenic means of expression. When technologies replace a charac-ter on stage, substitute for the actors, or replace traditional flats and props, they be-come scenography. Theatre makers aim to create a certain form of a scenic simulation of reality and they use digital technologies to achieve this goal. It is in productions where digital technologies figure to an exceptionally large extent that there is a high chance to encounter decomposition.

This issue may be enlightened by the French postmodernist philosopher and soci-ologist Jean Baudrillard. In his work *Mots de passe* [Passwords], in which he explains as an auto-commentary the basic notions used in his other books, the entry *Virtual* presents his view on the real and the virtual. According to Baudrillard, the sudden emergence of the virtual through new technologies makes us think at first glance that it marks the dissolution, the end of the real. Let us not be mistaken though; from Bau-drillard's perspective, nothing real exists, only its simulation does – whatever is con-sidered to be real is only a form of simulation: "Virtual reality, the reality that might be said to be perfectly homogenized, digitized and 'operationalized', substitutes for the other because it is perfect, verifiable and non-contradictory. (...) The virtual is now what takes the place of the real; it is the final solution of the real in so far as it both accomplishes the world in its definitive reality and marks its dissolution."[3]

It is this dissolution of the world that may become a binder between the utilization of technologies in stage productions/performances and decomposition. The thematiza-tion of, or even fascination by physical, cosmic topics, phenomena, or variations of me-ta-phenomena and meta-topics, but also by dystopian, disastrous, or post-apocalyptic visions, which manifests itself also in aesthetics, largely pertains to productions that utilize new technologies. In these, the new technologies symbolize an admonition for mankind, a warning, or (to a certain extent unflattering) prediction. Besides the topic itself, the dissolution of the world translates also into the form of these works. Decom-position enables theatre makers to express their vision of creation and dissolution or to signal a warning in its early phase. This view, however, refutes common stereo-

---

[2] HAUER, T. *Skrze postmoderní teorie* [Through Postmodern Theory]. Prague : Karolinum, 2002, p. 19.

[3] BAUDRILLARD, J. *Mots de passe*. Paris : LGF/Livre de Poche, 2004. Quoted from its English translation: *Passwords.* London – New York : Verso, 2003, p. 41.

types in the use of technologies in scenic works and productions, and in the symbolic prevalence of form over content. The moment technology becomes an equal partner or complete substitute for the performer or actor, it is no longer only an attraction or innovation to stun the audience audiovisually, but a complex transfer of Baudrillard's idea about the substitution of the real by the virtual into staging practice.

In Slovakia, in recent years, this trend manifested itself most prominently in the genre of so-called contemporary opera.[4] Experimental musicians and librettists,[5] like Miro Tóth, Marek Kundlák, or Marek Piaček, work with the principle of the ultimate solution to, and dissolution of, reality. That is why, to a certain extent, they substitute virtual reality for the other reality (in terms of Baudrillard's thesis). The Slovak musicologist Michaela Mojžišová addresses the musical composition of these works as follows: "One of the interfaces between the works of Piaček and Tóth is the utilization of digital technologies as essential building blocks and elements of expression in the compositional design. (...) The penetration of digital technologies into alternative opera can be interpreted also as the theatre makers' natural sensitivity to modern compositional trends and tendencies."[6]

These theatre makers excel in the use of science fiction for socio-political comments on today's world. The criticism or, rather, description, of some current social phenomena (impaired standard of living, veneration of former totalitarian regimes, migration, etc.) with the use of a combination of new technologies and ironic humour eliminate the risk that their works might slip into a mentoring tone. Although theatre makers demonstrate their inclination to a certain range of opinions, the overall fabric of their message is not forced on the viewers radically. Their works oscillate between sci-fi, horror, or even absurd comedy.

Decomposition with New Technologies in the Dramatic Opera *Muž v skafandri* [Man in a Spacesuit]

For a detailed description of the principle of decomposition we deal with in this study, we will analyse the audiovisual performance *Muž* v *skafandri* [Man in a Spacesuit] (2020)[7], while focusing on the specific components of deconstruction that create decomposition.

The audiovisual performance/dramatic video opera[8] of the experimental composer, multi-instrumentalist, and (co-)librettist[9] Miro Tóth is loosely based on the story

---

[4] This term is not fixed, we can also encounter terms like dramatic opera, new opera, alternative opera, video opera, etc.

[5] In the context of the genre of contemporary opera, we deliberately call librettists and composers theatre makers because they usually come with an initial idea, to which the directors give a concrete scenic shape, by which they become co-creators of the work.

[6] MOJŽIŠOVÁ M. *Napísal som maličkú opierku… Premeny komornej opery na Slovensku* [I´ve Composed a Little Opera… The Metamorphoses of Chamber Opera in Slovakia]. Bratislava : VEDA, 2018, p. 111.

[7] Miro Tóth: *Muž v skafandri* [Man in a Spacesuit]. Project Batyskaf, premiered on 8 March 2020, A4 – Space for Contemporary Culture, Bratislava. Story, libretto, music Miro Tóth, video Viera Čákanyová, Miro Tóth, scenography Lenka Kucháreková, light design, video edit, direction Jan Komárek. Performed by Andrea Miltnerová and Pasi Mäkelä.

[8] Both these terms are used by the theatre makers in the booklet of *Muž v skafandri*.

[9] The booklet names both Miro Tóth and Michaela Rosová as the librettists, but internet sources state only Miro Tóth.

Miro Tóth: *Muž v skafandri.* **Project Batyskaf, premiered on 8 March 2020 in A4 – Space for Contemporary Culture, Bratislava. Direction Jan Komárek. Pasi Mäkelä. Photo by Alžbeta Papíková.**

of Eugene Andrew Cernan (1934 – 2017), an American astronaut with Czecho-Slovak roots[10] who is known as the last man to have walked the surface of the Moon so far (1972). He was also a patriot who maintained close contact with the country of his ancestors. The post-dystopian version[11] of Cernan's story, created by Miro Tóth and the dramaturge Michaela Rosová, was staged by director Jan Komárek, who also created the lighting design and edited the videos used in the production.

The theatre makers decided to turn the actual events upside down to make the essence of Cernan's message stand out more. The motif of finding and losing freedom, which was present throughout Cernan's professional and personal life, stands in the forefront. The scenes created by Komárek are lengthy and slow. The performers are economical in terms of the number of their actions; their creations are repetitive. The prevailing artistic means of expression are music and minimalistic scenography, both influenced by new technologies. In this way, the director created an almost meditative

---

[10] His paternal grandparents were Slovaks who emigrated in 1903 from the village of Vysoká nad Kysucou in Slovakia to the USA. Their son Andrew was born in Chicago and later married a girl of Czech origin. Eugene Andrew Cernan was born of this marriage.

[11] Miro Tóth says: "I guess it goes beyond dystopia, as the man returns to an empty planet. We can no longer talk about social drama; a new type of situation arises because the man passes the information on to himself." In TÓTH, M. – TÓTHOVÁ, R. Žijem polymorfne, hudba mi umožňuje slobodne prehadzovať identitu [I Live Polymorphically, Music Enables Me to Switch between Identities Freely]. [Interview]. In *Pravda. sk*, 10 March 2020. [online]. [cit. 16 September 2020]. Available at: https://kultura.pravda.sk/film-a-televizia/clanok/545034-miro-toth/.

Miro Tóth: *Muž v skafandri.* **Project Batyskaf, premiered on 8 March 2020 in A4 – Space for Contemporary Culture, Bratislava. Direction Jan Komárek. Pasi Mäkelä and Andrea Miltnerová. Photo by Alžbeta Papíková.**

work that comes across as futuristic. According to the reviewer Veronika Kubanková, *Muž v skafandri* is a "layered associative play, in which all the artists and the theatre makers maintained their unique approaches despite the slightly abstract theme."[12]

The theatre makers use deconstruction from the very beginning of the work. Just like in classic opera, music forms part of the production throughout its duration. However, it fundamentally differs from classic operas in the character of the performers' vocal rendition, which oscillates between singing and recitation. Also, the libretto is relatively short for an opera: singing is replaced mainly by movement, video, and other technological effects.

The fact that not only cross-type, but also cross-genre dialogues take place in the work deserves special attention. Piano chamber music, interrupted by electronic noise trembles, can be heard in the *Introduction*. Such musical eclecticism, that utilizes the contrast between acoustic keyboard and wind instruments and experimental, disturbing electronics, uniquely complements the required post-dystopian, at times even horror-like, atmosphere. At the same time, it again fulfils the attributes of deconstruction because, thanks to the contrast it creates, it offers the audience an important and different experience with classical chamber music, its functions, and interpretation. In this way, it creates scope for its recontextualization.

---

[12] KUBANKOVÁ, V. Zemská zotrvačnosť [Terrestrial Inertia]. In *MLOKi,* 12 October 2020. [online]. [cit. 13 July 2021]. Available at: https://mloki.sk/zemska-zotrvacnost/.

Miro Tóth: *Muž v skafandri.* **Project Batyskaf, premiered on 8 March 2020 in A4 – Space for Contemporary Culture, Bratislava. Direction Jan Komárek. Pasi Mäkelä and Andrea Miltnerová. Photo by Alžbeta Papíková.**

In the initial scene, called Levitation, a message is projected onto the screen in the background, still accompanied by electronically interrupted piano music that evokes the screening of silent films. In this scene, the audience learns that Cernan is not an astronaut deployed from the Earth to the Moon, but vice versa. He departs from the Moon, where the surviving members of the terrestrial society moved after a natural disaster. He is not deployed by anyone, his mission is motivated by his personal desire to learn about his roots.

> "You were labelled as the last man
> whose footprints were reflected on the surface of the Earth.
> But it's been a long time since you left those footprints there!
> You are the last man to have walked on the Earth
> You claimed you'll return to the Earth and
> When you said 'we', you didn't mean only
> The United States, but you all,
> you all will once return here!"[13]

Miloslav Blahynka, a Slovak musicologist and theatrologist who explored the phenomenon of time in opera in one of his studies, stated that "in modern opera, the fragmentariness of the time dimension of the opera does not present typical events from

---

[13] TÓTH, M. *Muž v skafandri*. Libretto (reproduction).

which the inner unity of the dramatic plot results clearly and transparently, but points to the necessity to reconstruct, or constantly recreate anew, the relatively definitive time dimension of the opera. The fragmentariness is given not only by the music but, primarily, by a dramatic structuring of the elements that are bearers of the plot."[14] His thesis can also be applied to *Muž v skafandri*. The authors did not clearly define the dramatic time in which the opera takes place (which is confirmed also by the libretto). The viewer does not know how long Cernan levitates in his ship, how long his fall from the ship to the Earth lasts, or how many years have passed since the destruction of the planet. Only certain indications, approximate descriptions of situations are available, which are not clearly defined in time, and this results in a fragmentary structure of the work. This fragmentariness may be viewed as a sign of decomposition.

After the film is projected in the initial scene, the stage becomes pitch-dark, with two small lights, those of the astronaut's (Pasi Mäkelä) massive spacesuit, issued forth from the darkness. The astronaut's loud breathing and the cacophony of wind instruments are added to the list of sounds. Red spotlights light up and the astronaut holds a long pole with a ball at its end, which depicts the Moon. Subsequently, with rotary movement, he imitates its movement in space. At times, he bumps into a female figure with an androgynous appearance (Andrea Miltner), dressed in golden bikini, waving throughout the scene without leaving its place. The astronaut sets out on his journey.

Due to its length (about ten minutes) and the repetitiveness of the actions of the characters, this scene gives an almost hypnotic impression. Although two characters stand on the stage, they do not enter into any dialogues. They remain solitary. Consequently, the motif of solitude emerges, arising from a lack of understanding from the society, evoking in this production a desire for freedom and knowledge.[15] The theatre makers call attention to the paradox of this hypothetical situation in which Cernan watches the land of his ancestors from the Moon and dreams of visiting it. By deconstructing his life story, the theatre makers substituted cold war for a natural disaster: Cernan returns to an infested area, which is a metaphor for a country where totalitarian regime restricts personal freedom (while the ecological message is maintained throughout the production)[16]. At the end of this scene, a video is projected onto the screen. With a parachute on his back, the astronaut sets out for the Earth amidst the sound of various noises, smoke, and blinking lights. This flight through space is conceived by the theatre makers as levitation. Cernan sits on a metal bench with his legs in the air. A strong yellow light shines from under him to the auditorium, which the director combined with a steam machine, so that only the astronaut's silhouette can be seen. This scene again lasts for several minutes, until another video projection starts, depicting Cernan's first footsteps on

---

[14] BLAHYNKA, M. Čas v opere [Time in Opera]. In *Slovenské divadlo*, 2005, Vol. 53, Issue 4, p. 357.

[15] The real Cernan visited the Czechoslovak Socialist Republic for the first time in 1974, more or less in secret. He also went to Vysoká nad Kysucou, the village of his grandparents, where he has had a memorial room since 1994.

[16] Regarding this motif, Mojžišová adds: "Although Miro Tóth calls his attitude to social themes as documentary rather than an engaged one, the warning ecological message of his works is obvious. His operas are, at the same time, unique Slovak musical-dramatic contributions to a trend that disputes anthropomorphism and adds a post-humanist view to theatre." See MOJŽIŠOVÁ M. Ekokritika v súčasnom opernom divadle [Ecocriticism in Contemporary Opera Theatre]. In *Stimuly a vízie európskeho divadla 21. storočia*. (Ed. E. Knopová). Banská Bystrica : Academy of Arts in Banská Bystrica, 2020, p. 191.

Earth. After his impact into the surface of the Earth, Cernan walks slowly into the unknown, in daylight for the first time.

In the *Song of the Knife* scene, only a female character appears on stage, this time in a silver suit, depicting a service module called Andrea Miltner, which is the name of the performer rendering it. The echo of the sound of a knife stabbing into the table breaks the silence. The service module begins to converse with itself.

> "Andrea Miltner,
> Andrea Miltner,
> Apollo 31 module,
> 16:33, CET.
> We're lost,
> Apollo 18 module.
> Cernan's
> missing.
> 'Southerner' Cernan.
> I'm unable to assess
> his motives
> or traumatization; are we talking about
> presumed suicide here?
> Did they divide his federation without a referendum?"[17]

We encounter deconstruction here, too. From the aspect of interpretation, this intrapersonal communication of the service module may be identified as an aria, but the performer's singing, whose articulation is difficult to understand, ambiguously stands between singing and recitation throughout the whole production. That is one of the reasons why the theatre makers distribute the whole transcript of the libretto to the audience before each show. As for contents, a political motif emerges against the backdrop of a sci-fi story again. The incomprehensibility of the motives of Cernan's action points to his despair arising from his disappointment over the development of the situation in the land of his ancestors, to which Cernan developed a close connection (the Czech and Slovak Federative Republic was dissolved at midnight, 31 December 1992).

The aria is followed by a dance of the module with a knife in her hand, which takes place not only on the stage but also on the screen in the background, as a light creates an enlarged version of it with a silhouette. This dance gives the impression that the module is fighting itself on the one hand, but also that it is cautious and fears an attack. It also serves as an intermezzo that does not take the plot any further. Rather, its significance lies in emphasizing the distressing atmosphere by a probe into the mental processes of the module (however absurd this might sound). At the same time, it again confirms Baudrillard's thesis about the substitution of the real with the virtual, since not only technologies serve as a scenic means of expression, but man also becomes a technological artefact and, what is more, under its own proper name, capable of perceiving and expressing human emotions.

---

[17] TÓTH, M. *Muž v skafandri*. Libretto [reproduction].

Miro Tóth: *Muž v skafandri.* **Project Batyskaf, premiered on 8 March 2020 in A4 – Space for Contemporary Culture, Bratislava. Direction Jan Komárek. Andrea Miltner. Photo by Alžbeta Papíková.**

"I won't wait for him any longer
wait for him longer
Instead of crying
I will let the knife
skip along my hand
skip along
skip along"[18]

After this dance, the lost and found, confused astronaut reappears in front of the audience. First only in the video projected to the screen, which shows him as he clumsily tries to keep his balance while walking. Then he walks slowly, draggingly along the stage, where he appears with a massive knot of adhesive tape on his hand. With movements evoking masturbation, he tries to get rid of the knot, placing his hands between his knees while screaming horrendously, giving the impression as if the protrusion has grown onto his body. The scene is indeed called *Growth on his Hand.* When he does not manage to do so, he takes the knife with which the module was dancing in the previous scene and stabs it into the spot in question, as if the previous scene had anticipated what would happen to the astronaut later. In the meantime, the module has become an android probe moving on its four legs with a camera on its back, monitoring Cernan's movements. The video is no longer

---

[18] Ibid.

Miro Tóth: *Muž v skafandri.* **Project Batyskaf, premiered on 8 March 2020 in A4 – Space for Contemporary Culture, Bratislava. Direction Jan Komárek. Pasi Mäkelä. Photo by Alžbeta Papíková.**

projected only to one place; the director operating the projector moves it along the entire length of the screen and zooms in on the astronaut, too. The theatre makers pointed out the irony of the actual situation in which the real Cernan during one of his spaceflights repaired a lunar rover with an adhesive tape and they enhanced its absurdity by deconstruction. The adhesive tape becomes a tumour so that the hero must ultimately sacrifice a part of his hand. The meaning of this part of the work cannot be understood fully; the theatre makers play with the viewer's uncertainty and receptive ambiguity, so to speak (the conversion of the module into a probe falls in the same category of stage situations).

According to the libretto, the subsequent scene, called Ballet, should be the last one where the characters express themselves verbally, which is quite unusual (not only) in the context of opera, since this is somewhere midway through the plot.[19] In the astronaut's dance with the module, which again walks erect, we can detect inspiration by ballet: the module assumes choreographic postures, alternating them with robotic rigidity. The astronaut only clumsily seconds these.

Andrea:
"Your face is petrified,
did you throw napalm on Vietnam?"

---

[19] The actual last scene where the characters express themselves verbally, is only *Inquisition*, but the text of the libretto of this part has not been provided to the viewers.

Miro Tóth: *Muž v skafandri*. **Project Batyskaf, premiered on 8 March 2020 in A4 – Space for Contemporary Culture, Bratislava Direction Jan Komárek. Photo by Alžbeta Papíková.**

Cernan:
"Me? Never!"
"Your legs are like wood, is it because
You have below-average helicopter skills?"
"I was chosen based on those!"
"Your sides are flabby,
Is it because you wasted years on the Moon with the android?"
"I was not given a chance to return!"[20]

In the next, very short scene called *Rescuing the Hand,* Cernan bandages the protrusion on his hand, but the moment he is going to peep into a large tin barrel on his left, it starts emitting smoke. Contamination by 420, hazardous smoke leaking from the barrel, makes him fall into delirium, in which the Inquisition scene takes place. The inquisition, i.e., a form of legal proceeding, is performed by the module, this time with a tall white pointed hat on its head. The lights are turned off, animated flames appear in the video in the background, and attention focuses only on Cernan and the inquisitor. The astronaut confesses and explains the motives of his arrival on Earth. The inquisitor does not understand his argumentation but lets him live.

---

[20] TÓTH, M. *Muž v skafandri.* Libretto [reproduction].

"I don't understand your mission
You should wake up
If you want to live."

Cernan ultimately wakes up from his intoxication and walks on, leaving the stage along with the android probe. The rest of the production takes place only in the video, live performers do not appear on stage anymore. On the footage, the astronaut, having woken up from his delirium, sets off for the museum dedicated to him in Vysoká nad Kysucou, the native village of his grandparents. He inspects a plastic figure with a cheap imitation of a spacesuit it wears and sets off for the cemetery. At the grave of his ancestors, he lies down, as if expressing a desire to meet them, to get in touch with them, and to pay them respect. The culmination of Cernan's story is, just like the previous situation, deconstructed, and the deconstruction of the scenic level is this time enhanced by the fact that the entire final developments take place on the screen and not on the stage.

Making use of videos as a scenic medium is in fact typical for the operas of Miro Tóth. In one of his previous video operas, entitled *Tyč* [Rod] (2016), only three objects – a vacuum cleaner, a toaster, and a fan – appear on the stage in front of the audience, without any performers present, and the whole plot takes place in the video projection. In *Muž v skafandri,* the video serves as a means by which the theatre makers place the astronaut in a civilian environment, in actually existing places, away from all dystopia and science fiction, and achieve contrast not only in the form, but also in the content of the work. A kind of a sobering up follows, an almost documentary-like encounter with reality. Paradoxically, the theatre makers bring reality closer through video, deconstructing the already deconstructed story. At the very end of the staging, three musicians enter the stage with various wind instruments, playing a brisk march along with a harpsichordist who has been present in a back corner of the stage from the very beginning. In the video, Cernan stands up from the grave of his ancestors and continues his pilgrimage.

It is obvious that the principles of deconstruction and, in connection with it, even of decomposition, are applied in several components of *Muž v skafandri* – in its libretto, music, scenography, and, especially, direction. At the same time, the work and its staging illustrate Baudrillard's thesis about the substitution of the real with the virtual: new digital technologies appear as equal counterparts of live performers, i.e., they do not serve only to make the viewer's experience more special, but are at the centre of the recipients' attention throughout the duration of the production.

Translated by Monika Dorna

LITERATURE

BAUDRILLARD, Jean. *Passwords.* London – New York : Verso, 2003. 96 p. ISBN-13: 978-1-84467-676-7.

BLAHYNKA, Miloslav. Čas v opere [Time in Opera]. In *Slovenské divadlo*, 2005, Vol. 53, Issue 4, pp. 356 – 360. ISSN 0037-699X.

HAUER, Tomáš. *Skrze postmoderní teorie* [Through Postmodern Theory]. Prague : Karolinum, 2002. 228 p. ISBN 80-246-0545-7.

KUBANKOVÁ, Veronika. Zemská zotrvačnosť [Terrestrial Inertia]. In *MLOKi*, 12 October 2020. [online]. Available at: https://mloki.sk/zemska-zotrvacnost/. ISSN 1339-8113.

MISTRÍK, Miloš. Miloš Karásek – človek manifestov [Miloš Karásek – A Man of Manifestos]. In *Slovenské divadlo*, 2011, Vol. 59, Issue 3, pp. 218 – 234. ISSN 0037-699X.

MOJŽIŠOVÁ, Michaela. Ekokritika v súčasnom opernom divadle [Ecocriticism in Contemporary Opera Theatre]. In *Stimuly a vízie európskeho divadla 21. storočia.* (Ed. Elena Knopová). Banská Bystrica : Academy of Arts in Banská Bystrica, 2020, pp. 176 – 193. ISBN 978-80-8206-039-6.

MOJŽIŠOVÁ, Michaela. *Napísal som maličkú opierku… Premeny komornej opery na Slovensku* [I´ve Composed a Little Opera… The Metamorphoses of Chamber Opera in Slovakia]. Bratislava : VEDA, 2018. 132 p. ISBN 978-80-224-1704-4.

TÓTH, Miroslav – TÓTHOVÁ, Roberta. Žijem polymorfne, hudba mi umožňuje slobodne prehadzovať identitu [I Live Polymorphically, Music Enables Me to Switch between Identities Freely]. [Interview]. In *Pravda*, 10 March 2020. [online]. Available at: https://kultura.pravda.sk/film-a-televizia/clanok/545034-miro-toth/. ISSN 1335-4050.

TÓTH, Miroslav. *Muž v skafandri* [Man in a Spacesuit]. Libretto [reproduction].

Milan Hrbek
Ústav divadelnej a filmovej vedy CVU SAV
Dúbravská cesta 9
841 01 Bratislava
Slovakia
e-mail: hrbekmino@gmail.com