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Malina allows the transparency, the colour, the texture and the drape of cloth expanses to create a variety of dramatic moods. (1, *A Midsummer Night's Dream*, 1984; 2, *The Claw*, 1985)

*Malina utilise la transparence, la couleur, le tissage, le drape et des bandes de tissu pour créer une variété d'ambiances théâtrales* (1, *A Midsummer Night's Dream*, 1984; 2, *The Claw*, 1985).

Bei Malina schaffen die Transparenz, die Farbe, die Struktur und der Fall der Stoffbahnen eine Vielfalt dramatischer Stimmungen. (1, *A Midsummer Night's Dream*, 1984; 2, *The Claw*, 1985)

Jaroslav Malina was born in 1937 in Prague. His work retains some qualities of expressive design while turning to untraditional materials and stressing function over decor. At first a student of painting and ceramics, he went on to formal training in scenography under Frantisek Tröster at Prague's theatre academy DAMU in the early 1960s. Tröster, the leading scenographer of Czechoslovakia during the 1930s and 40s, and briefly a teacher of Svoboda, was the inspiration and guide for most of the post-Svoboda generation. Until 1980, Malina was primarily associated with the regional theatre at Liberec; then, after two years at Hradec Kralove, he began to operate freelance. He was a gold medal winner at the Novi Sad Triennial (Yugoslavia) in 1984, and has participated in several Prague Quadrennials.

Central to Malina's work is the principal of contrast, especially between the real and the artificial. He tries to create a heightened theatricality by calling attention to discrepancies between natural objects and their conscious manipulation on stage; for example, making use of real tree trunks and branches, but painting them a decidedly non-natural colour.

For years he has created set after set out of ingenious, functional exploitations of cloth. For the non-musical dramatization of *Jenufa* (1986), he placed slim, artificially coloured birch trunks on stage and then



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created the different scenes by stretching a long, wide band of cloth in varying configurations around the trunks. A greater ocean of cloth — painted, translucent, and often back lit — formed the concave surfaces for Dostoyevsky's *The Insulted and Injured* (1984). Cave-like alcoves were created, as well as floor, ceiling, and walls, stretching out into the audience, attached to the balcony lighting units. In contrast, cloths tautly stretched by cords attached to iron frames formed the oppressive walls of *The House of Bernardo Alba* (1980). Alternately, cloth was not only tautly stretched over the stage to form ceiling pieces, but two layers of cloth also covered a thick plastic foam sponge floor for *A Midsummer Night's Dream* (1984), with holes in the top layer of cloth allowing characters to crawl between the layers and emerge from them.

In most of these examples the cloths were either undyed or lightly painted to create some texture, but in Nezval's *Manon Lescaut* (1982), seven huge silky drapes, each of a different intense color, were suspended over a pyramid construction of basic platforming assembled in view of the audience; scene changes consisted of the separate cloths being dropped down to cover the platforming. In *Leonce and Lena* (1976), brightly painted soft cloths billowed over frames to enclose the various scenes. Malina's own comments on his attraction to cloth are found