

Changing its colour and shape, the ease in its storage, and its relative inexpensive cost makes cloth one of Malina's favourite materials. (right, *Troilus and Cressida*, 1979)

*Le changement de sa couleur et de sa forme, l'aisance de son rangement, et son cout relativement bon marché, rendent le tissu l'un des matériaux préférés de Malina (à droite, Troilus and Cressida, 1979).*

Tuch, dessen Farbe und Form sich ändern, das leicht aufzubewahren und relativ billig ist, ist eins von Malinas Lieblingsmaterialien. (rechts, *Troilus and Cressida*, 1979)



1967. (Tröster died in 1968). Dusek then spent six years in Ostrava theatres, before moving on to Brno and eventually freelance work since 1974. In 1972 he won the gold medal for scenography at Novi Sad, and for the past ten or more years he has been on the scenographic faculty at Prague's DAMU, thus carrying on the tradition established by Tröster. Still another of his activities is exhibition designing, which has taken him to many parts of Europe.

Most of Dusek's work places greater emphasis on functionality and relatively less on expressive decor than Malina's designs. Dusek focuses on the reality of the stage and strives, as he puts it, "to create space for play, for drama." He likens stage action to the play of a child with wooden blocks, with the wooden blocks taking on an infinite number of identities and functions. He rarely creates scenography that can stand on its own as an indication of environment, much less as stylized decor; instead, he prefers scenography that forcefully interacts with the actors. Two things continue to fascinate him: "using ordinary things with traditional associations in new and striking ways," and scenography "that

can't be totally planned in advance, only prepared to a certain extent," the rest evolving with the dramatic action. By the same token, he likes to work with directors who try to maintain something of the relatively unfinished quality of rehearsals within the performance itself.

His production of *Hamlet* (1978) illustrates this bare bones approach. One set consisted of vertical panels of buckram material lining the three walls of the stage and providing ideal positions for eavesdropping that would be evident to the audience; the panels were progressively torn down during the performance as visual reinforcements of the action. Only two other scenographic elements were used: a number of skeletal cubes were stacked in a variety of ways to function as furniture and even Ophelia's grave; and a camouflage net hung above the stage for most of the play, which was yanked down to form a shroud over the dead bodies at the final curtain.

Somewhat more elaborate was a production of *Mother Courage* (1986). On a small turntable Courage's wagon itself remained stable but served different functions when disassembled for certain scenes. Toward the end of the play it