AIVIU75 1946-2021

75 Years of the Academy of Performing Arts in Prague (1946–2021)

24 June – 29 August 2021

Supervisors Jan Hančil

Filip Suchomel

Curators Tereza Czesany Dvořáková (FAMU, AMU)

Radka Prošková (HAMU)
Zuzana Sílová (DAMU)
Jiří Šoukal (AMU)

Graphic design Jan Brož

Architecture Zbyněk Baladrán

Production Hana Šťastná

Adéla Matochová
Jakub Hons
Tomáš Vobořil
Tomáš Kočí

Print Pictoprint

Installation Vetamber

Special thanks Jan Bernard

Tibor Borský
Vladana Brouková
Lada Buzická
Iveta Davidová
Kateřina Dolenská
Adam Halaš
Jan Heller
Oskar Helcel
Jiří Hlaváč
Jaromír Kallista

Josef, Marie, Zdeňka Hlávka Foundation

Loutkář Magazine Josef Maděra Jana Mašíková Jan Maštera

National Theatre Archive

Adam Oľha
Klaudie Osičková
Tereza Pavelková
Josef Pecák
Tereza Petáková
Vít Petrášek
Rudo Prekop
Jaroslav Provazník
Josef Ptáček
Daniel Souček

Society of František Tröster

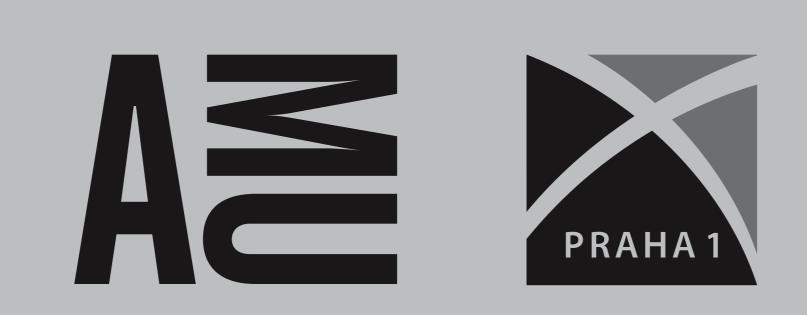
Martin Stecker Magda Svobodová

Ondřej Šejnoha and the FAMU Studio Team

Martin Tröster
Dana Wagnerová
Eva Zavřelová

Organised by Academy of Performing Arts in Prague

with the support of the Municipal District of Prague 1



History of the Academy of Performing Arts

When World War II was over, the idea of fostering tertiary art education gained momentum in the cultural, artistic and political circles. President Edvard Beneš encouraged the idea, issuing a decree on establishing a tertiary school, the Academy of Performing arts in Prague, on 27 October 1945. The new school was to provide education in four fields of art: music, drama, dance and film. Eventually, a music section with a dance branch, a drama section, and a film section came into existence.

In connection with the Act on Higher Education of 1950, the sections turned into Faculties that went on to live a life of their own. The Rector was at the helm of the entire school. The Bursar position was established in 1950 (under the title of Secretary of AMU from 1950 to 1956) with a view to managing the Rector's office and representing the Rector in economic and administrative affairs. This helped in slowly consolidating the official agenda, which was quite chaotic in the beginning. At the turn of the 1940s and the 1950s, certain persons held official positions in the school while still being its students.

The school governance solidified over time, with the Rector's Collegium being joined by the Artistic Council. In 1990, the school's official structures added the Academic Senate of 15 members (three teachers and two students for each Faculty) which, in addition to other affairs, elects the Rector.

AMU's Development

During the course of its history, the school had to defend itself against discontinuation several times. It also had to repeatedly discuss the possibilities for relocating its premises, but eventually the Rectorate and all the Faculties stayed within Prague's centre.

1959	AMU obtains the Lažanský Palace; FAMU
	and the Rectorate relocate there

1994	The Rectorate relocates to the Hartig Palace.
1999	A new teaching, archive, storage and
	student accommodation facility opens

in Beroun.

AMU's Edition Centre (1995) becomes AMU Press (NAMU). NAMU is in charge of the school's publishing and editorial activities.

2006–2013 The Rectorate of AMU gradually takes over

the neighbouring building, U Bílého Jelena (White Stag House), which serves the school's headquarters and Faculties today.

2008 AMU Gallery (GAMU) opens on the

premises of the Rectorate.

Following its refurbishment, the AMU Hotel

provides accommodation to the school's

guests.

Rectors

1946–1948 Ladislav Zelenka

1948–1949 Jiří Frejka

1949–1970 Antonín Martin Brousil 1970–1973 Marie Budíková-Jeremiá**šov**á

1973–1980 Karel Martínek 1980–1991 Ilja Bojanovský

1991–1992 Zdeněk Urbánek

1992–1993 Albert Pražák (temporary)

1993–1995 Jaroslav Vostrý 1995–1999 Jaroslav Malina 1999–2005 Peter Toperczer 2005–2013 Ivo Mathé 2013–2021 Jan Hančil

Today Ingeborg Radok Žádná



AMU's insignia



AMU's activity was officially opened in the Rudolfinum in January 1947.



Antonín Martin Brousil, AMU's long-time Rector (1949–1970) who fostered the school's international contacts, was firmly embedded in the general public's awareness. Pictured here with Mexican actress Rosaura Revueltas.



The Rectorate of AMU resides in a complex of buildings close to Malostranské Square in Prague.



Photography studio in Beroun



NAMU Press publications



Marie Budíková-Jeremiášová – vocalist, teacher, Dean of HAMU and the first female Rector of AMU – with her student Štěpánka Hraničková.



Scenographer Jaroslav Malina is appointed the Rector by President Václav Havel in 1995.

Photographs: AMU archive, Jiří Rublič/ČTK, Martin Stecker / FAMU, Eva Zavřelová / NAMU, Jovan Dezort / HAMU, Tomáš Turek / ČTK

AMU and the Faculties Together

In the school's history, periods when sections tried to collaborate with each other and founded interdisciplinary workplaces took turns with periods when Faculties or parts of them rejected cooperation and even considered leaving the school altogether. Eventually, though, the school has been working as a whole to this day and many activities have taken place across the Faculties.

The Rectorate of AMU has always coordinated the collaboration between the Faculties, provided the financing, and took care of accommodation facilities and other shared estate including training centres. The current Rectorate is the founder of AMU's Computer Centre as well as the interdisciplinary Intermedia Institute and the MIDPOINT training platform. It coordinates international cooperation, supervises the evaluation of the quality of instruction, negotiates with AMU trade union, and has founded the Ethics Committee and the Environmental Panel.

School-wide instruction

The Rectorate of AMU has traditionally covered the instruction that is shared between the students of all the Faculties. This way, AMU has been teaching languages and physical education throughout its existence – today, this is provided by the Language Centre and the Sports, Rehabilitation and Movement Centre, respectively; students even get to try activities such as horse riding and diving. As with other universities prior to 1989, there was also a Department (later an Institute) of Marxism-Leninism within the Rectorate, educating students in government ideology, and a Military Department that substituted a part of the mandatory military service.

Student life in dormitories

The dormitory in Hradební Street in the centre of Prague was founded in the 1950s. This dorm as well as, for example, the Otava have become natural hubs of student life at AMU. Acting students from DAMU and student composers from HAMU have had ample opportunity to meet their sound designer and director colleagues from FAMU and form both personal and professional bonds.

Poněšice

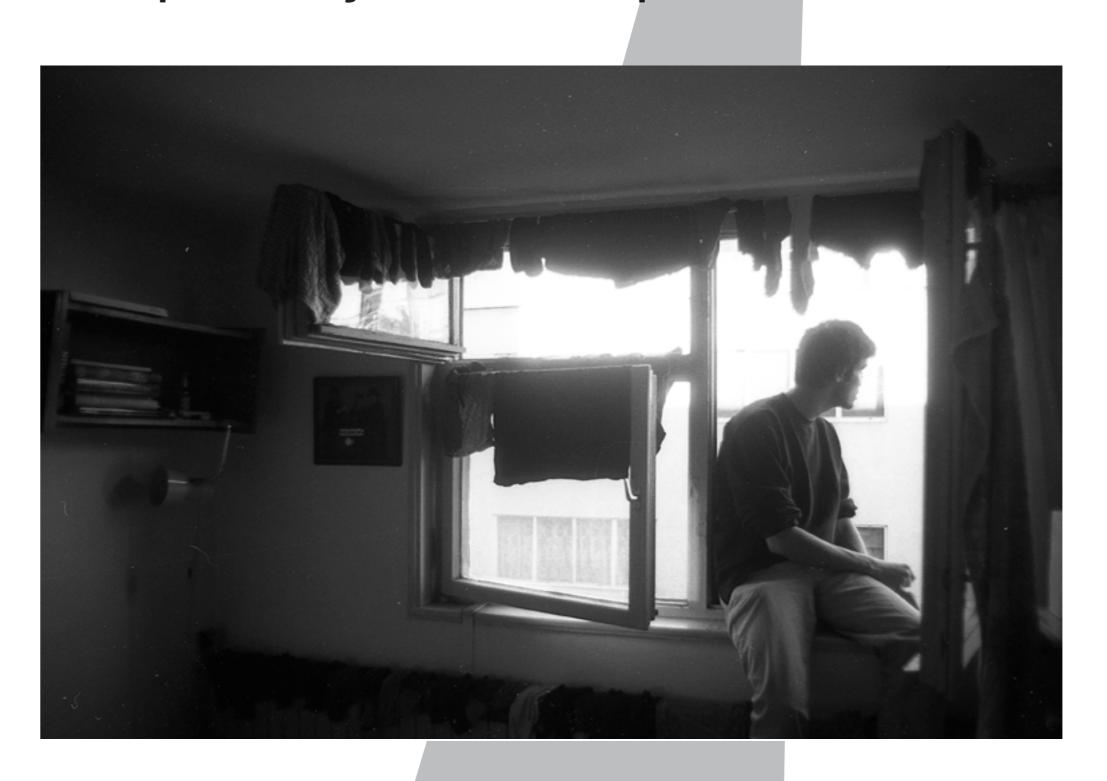
The holiday and training resort in Poněšice in South Bohemia served for canoeing courses, teaching and holidays since 1960. Initially, visitors were accommodated in tents; the main building and chalets were built later with the contribution from students and school employees. Today, the Poněšice facility offers students and holiday goers a swimming pool and a cinema.



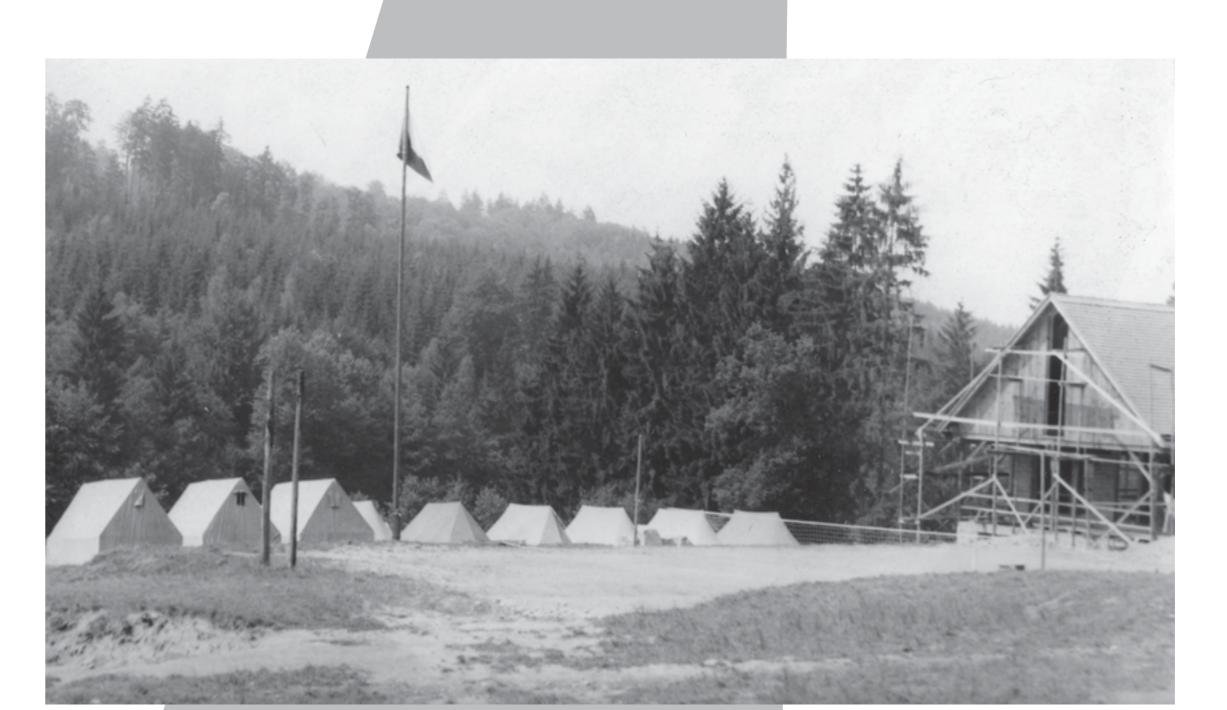
The Territories of Art doctoral conference, annually organised by AMU's Centre for Doctoral Studies for art school students.



AMU students' life in the Otava dormitory in the mid-1980s as captured by Rudo Prekop.



Atmosphere at the Hradební dorm at the turn of the millennium as seen by Adam Oľha.



AMU's holiday and training resort in Poněšice in the 1960s.



Famous sports courses in Poněšice. The girl in the image is Jana Mašíková, later the Production Manager in FAMU Studio.



Vladimír Zajíc, the organiser of sports events and a long-time Head of AMU's Department of Physical Education.



The Poněšice centre today.

Photographs: Max Vajt / AMU, Rudo Prekop / FAMU, Adam Oľha / personal archive, Archiv AMU, Zvukový film o FAMU (directed by: Angelika Hanauerová, 1969), Ondřej Kepka / AMU

History of DAMU

The idea of providing theatre education on the tertiary level appeared and was refined theoretically prior to the end of the Nazi occupation thanks to several personalities at the Drama Section of the State Conservatory who had a profound interest in teaching. They were primarily actor Jiří Plachý, directors Jiří Frejka and František Salzer, scenographer František Tröster and, in the lead, Miroslav Haller, Head of the Drama Section.

Regular instruction commenced in the academic year 1946/47 in three programmes: Dramaturgy and Theatre Theory, Theatre Directing, and Scenography. Acting was intended as the continuation of conservatory studies, but became part of the Theatre Faculty fully after 1948.

In the initial period, the Faculty primarily sought a way to apply the high demands for acting related to the Stanislavsky method. Political pressure towards an ideologically motivated interpretation of the method, with certain advocates within the faculty, played a negative role. The fact that this encounter of the Czech approach to acting instruction with Stanislavsky was not entirely meaningless is attributable to teachers from among leading Czech actors, including – in addition to many others – Miloš Nedbal and Vlasta Fabianová.

The scenography programme conceived by František Tröster became part of dramatic art studies, a step in an entirely new direction; until then, scenography studies were part of architecture, fine arts and/or applied art. Studying alongside directors, dramaturges and actors was better aligned with the process of staging theatre shows and encouraged the rise of future creative teams.

Josef Skupa, Jan Malík, Erik Kolár, Vojtěch Cinybulk and Richard Lander were responsible for the rise of the Puppet Department – the first of its type in the world! – in 1952. Jan Dvořák, a member of the younger generation and a versatile puppet expert, started working there early on.

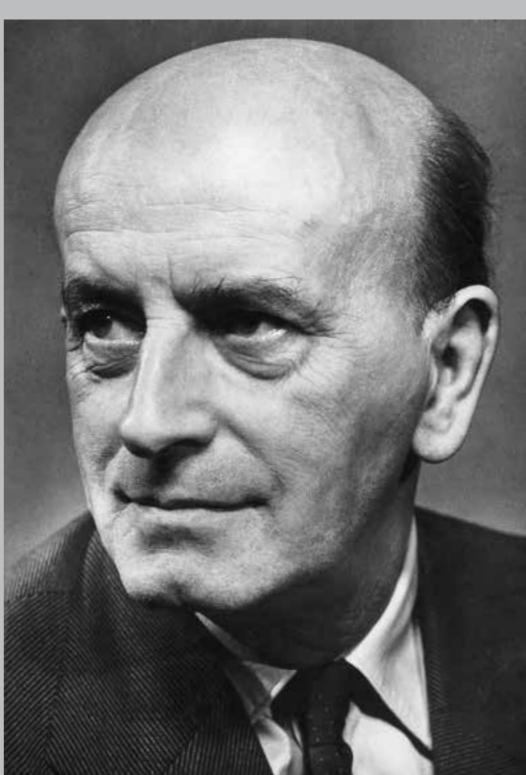
Jan Císař and Jaroslav Vostrý, both disciples of František Götz, the founding father of Czech dramaturgy, and director František Štěpánek built the common ground for directing and dramaturgy studies in close connection with stage practice from the early 1960s. The 'normalisation' period affected the efforts, so it was not possible to continue in the initial direction until the latter half of the 1980s, and it was mostly after 1989 that new teachers really started seeking new options and study systems.

Ladislav Vymětal tried to maintain the best tradition of instruction in directing during Husák's 'real socialism' period. Acting students would find support in Leo Spáčil, an advocate of a non-dogmatic approach to the Stanislavsky method, and also in Jana Hlaváčová from the 1980s onwards.



Předmět:	Ročuík:				Poznánka
	I.	II.	III	, IV	
Hereoká tvorba	8	10	10	12	
Seminář herecké tverby	-	-	4	4	
Hleová a dechová výchova	3	3	-	-	
Orthospie	1	-		-	
Seminář česko a slovenské literat.	2		-	-	
Dőjiny českého divadla	2	2	-		
Dějiny zahraničního divadla	2	2	-	-	
Dějiny ruského a sovětského divad.	2	2	-	-	
Theorie divadla	-		2	2	
Společenské nauky	2	2	2	2	
Marxleninská estetika			2	2	
Rudební výchova	-	2	2	-	
Výtvarná výchova	11-	2	2	-	
Úvod do soén. výtvarnictví	-	-	2	-	
Tělocvik	. 2	2	2	2	
Tanec	2	F 2	F 2	F 2	
Dějiny kostymů a mravů		2	-	-	
Veřejné vystupování	-	-	-	2	letní sem
Divadelní sákonodárství a organ.	-	-	-	1	1 semest
Jevištní pohyb	2	2	2	-	7
Hudební nástroj	1/2	1/2	1/2	1/2	
Zpěv	1/2	1/2	F1/2	71/2	
Ruština	2	2	2	-	pro mat.
Studijní kroužek	4	4	4	1	
		1.			

The curricula approved for the academic year 1950/51 differed from those initially proposed: they newly included Marxist-Leninist Aesthetics and the History of Russian and Soviet Theatre.





Miloš Nedbal

Vlasta Fabianová



František Tröster (standing far left) and students on stage at the school's DISK venue, September 1945



Josef Skupa



Teachers and students at the Loutkářská Chrudim puppet theatre festival (1956)





Jana Hlaváčová – both a student and a teacher: left, acting in Čapek Brothers' The Fateful Game of Love (DISK 1959); right, with students (1987).

DAMU's Milestones

19 IX 1945 DISK starts operating in the Unitaria

Palace at Karlova 8 with Jiří Mahen's poetic comedic fairy-tale, Nasreddin,

Or The Imperfect Revenge.

1946 There are 29 new students in the first

year of directing, dramaturgy and theatre theory, and set design programmes; 19 acting students from the conservatory continue in what was referred to as 'graduate studies', participating in shows

staged in DISK.

1950 Relocation from the Rudolfinum to

Karlova 26; the scenography studio resides in the Ledebour Palace in Lesser Town, which will soon house

the puppet section as well.

1956–1962 Brief yet important era of the Loutka

school venue: this is where students got to experiment and stage their debut pieces – including future famous filmmakers such as Juraj Herz and Jan Švankmajer, as well as the founder of

the Black Theatre, Jiří Srnec.

1961 Theatre Science, a part of DAMU since

1952, returns to the Faculty of Arts (where it was initially founded).

1966–1968 Studios for scenography programmes

are built at Karlova 26; the branch becomes an individual Department. Under the guidance of Albert Pražák, the studies will add film and TV set

design in the late 1970s.

1969 The Theatre Organisation and

Management programme is opened under the Department of Directing and Dramaturgy; later on, it becomes an

individual Department.

1970s-1980s Unlike drama actors who have the DISK

stage, puppet theatre students play their shows in various venues – from the school's rehearsal room to studio stages to professional theatres, which is where entire classes of students eventually go when they leave school. DAMU becomes the hub of the students' strike activities. Following a police raid

strike activities. Following a police raid against a demonstration in Národní třída on 17 November, DAMU students published the first requirements for a change of the political regime, with theatres and other schools joining later on.

1990s Transformation of traditional

1989

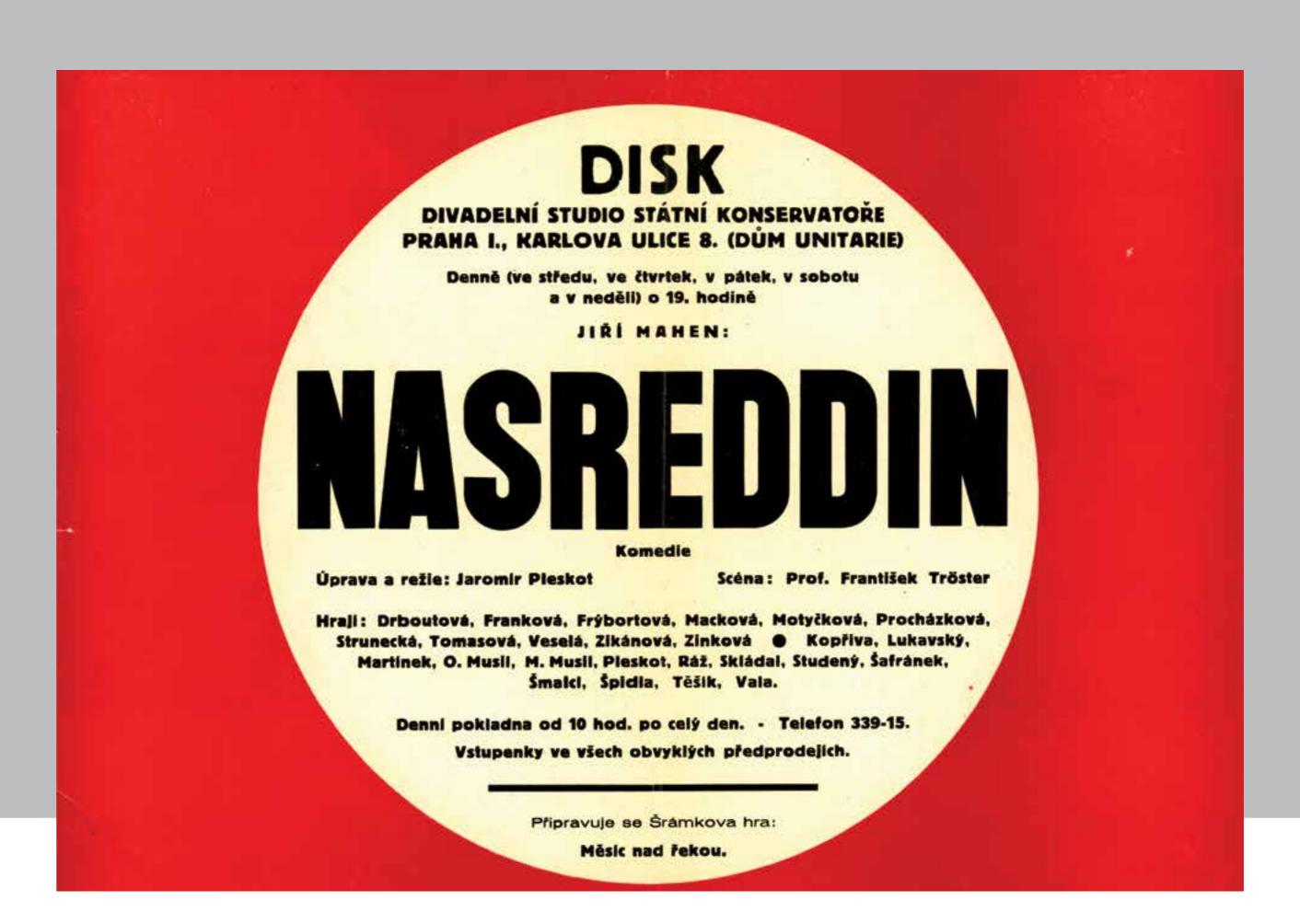
departments and the rise of new ones:
The Department of Alternative and
Puppet Theatre is heading from puppet
tradition towards new staging forms.
Acting, directing and dramaturgy gain
a common base in the Department of
Dramatic Theatre. The newly founded
departments are Authorial Creativity
and Pedagogy, Drama in Education, and

Theory and Criticism.

1999 The new DISK at Karlova 26 (designed by

architect Karel Hubáček) was built thanks to the efforts of Miloš Horanský, the

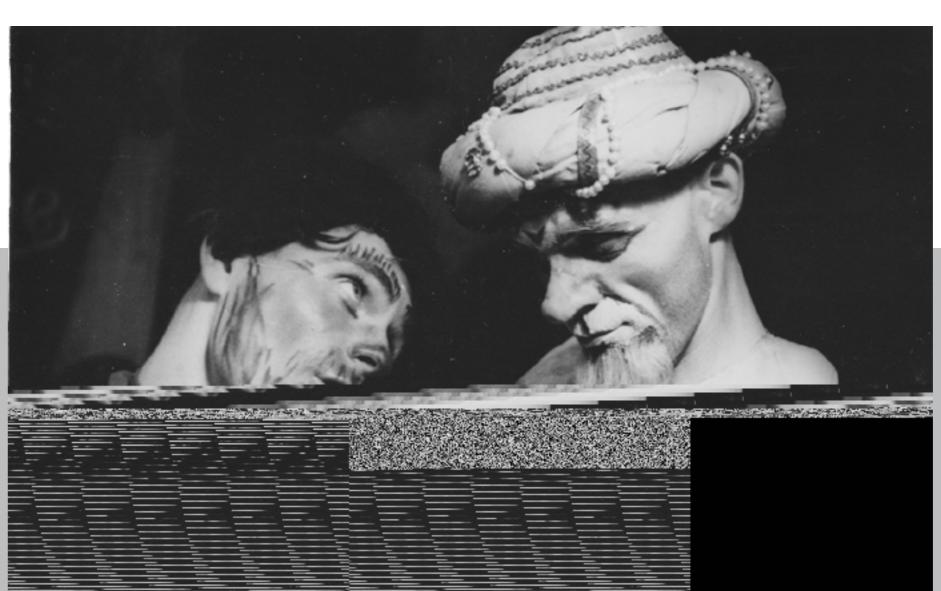
Dean at the time.







The first performance at DISK: Nasreddin was for the viewers and critics an "explosion of pent-up joy, laughter and joie-de-vivre."



Two of the students with DISK merits: Jaromír Pleskot (left) and Radovan Lukavský.



Carlo Gozzi: King Stag; adaptation, direction, and set design by Jan Švankmajer, Loutka 1958



Plautus: Mostellaria, DISK 1961, left to right: Josef Abrhám, Václav Sloup, Petr Čepek, Jaroslav Satoranský and Jiří Zahajský



F. M. Dostoyevsky: The Village of Stepanchikovo, DISK 1979, dramaturgy and direction by Lucie Bělohradská, set design by Běla Suchá



DISK, 14 December 1989: a meeting of the university strike coordination committee



From puppet theatre to actor-and-puppet theatre: Spoon River Anthology, clausura exams in 1993, directed by Jakub Krofta



Milan Kundera: Jacob and his Master. Disk 2004; directed by Zdeněk Bartoš, set by Ľubica Melcerová, costumes by Aleš Valášek, actors: students of the 4th year of the Department of Dramatic Theatre

Photographs: Karel Drbohlav / National Museum Collection, H6E-62154, H6E-155, H6E-156, Loutkář Magazine archive, DAMU archive, Jiří Kovanic / IDU Photography Archive, Zuzana Humpálová / ČTK, Josef Ptáček / archive of the Department of Alternative and Puppet Theatre DAMU, DISK archive

DAMU's Personalities

Two men who did a lot for the Theatre Faculty by preparing the concept of a school of muses as a counterpoint to the Academy of Fine Arts: director Jiří Frejka, the first Dean of the Faculty and briefly the Rector of AMU, and Miroslav Haller, a tireless organiser of the school during its rapid transition to the Theatre Faculty. When it comes to their further teaching careers, the school treated them both quite ungratefully, though their ideas and the concept of art instruction as a permanent and comprehensive creative dialogue still have their advocates in school.

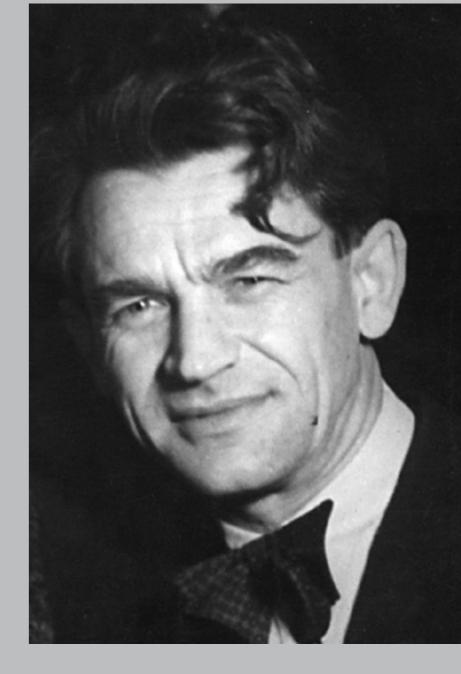
František Tröster was given the opportunity to raise his successor at the Department of Scenography, which played a pivotal role in the extraordinary and internationally recognised expansion of the field in postwar Czechoslovakia. Long-term Head of the Department, Jan Dušek is one of his students who have been teaching for many years alongside their own creative work.

Students have been lucky to receive acting instruction from leading artists from Prague's theatres. Some of them taught for just a few years while others were or still are faithful to the school for decades: Karel Höger, Ladislav Pešek, Božena Půlpánová, Radovan Lukavský, Vítězslav Vejražka, Otomar Krejča, Karel Palouš, Ota Ornest, Libuše Havelková, Ota Sklenčka, Rudolf Hrušínský, Václav Voska, Jan Přeučil, Jaroslav Satoranský, František Němec, Viktor Preiss, Věra Galatíková, Eva Salzmannová, Ladislav Mrkvička, Marie Málková and many more...

The Department of Alternative and Puppet
Theatre was revamped in the early 1990s thanks
to Josef Krofta and his co-workers – director
Markéta Schartová, dramaturges Miloslav
Klíma and Karel Makonj, and designers Pavel
Kalfus and Petr Matásek, who have been since
joined by the young-generation graduates of the
Department.

Ivan Vyskočil put his experience with lifelong alternative theatre pursuits to good use at DAMU by founding the Department of Authorial Creativity and Pedagogy. The application of alternative trends became an indispensable part of the search for the most fruitful forms of studying various theatre genres after 1990.







Jiří Frejka, Miroslav Haller and František Tröster



Jan Císař, dramaturge and theatrologist, received the Josef Hlávka Medal bestowed on excellent teachers in 2008.



Eva Kröschlová, the legendary stage movement teacher continued the ground-breaking work of her mother Jarmila Kröschlová, raising many graduates in the process. Pictured here is Ivan Trojan, one of her most successful students, handing the Thalia Award 2015 over to her.



Jaroslav Vostrý received the Ministry of Culture Award for his lifelong contribution to the field of theatre in 2015.



Boris Rösner gave a lot of care and relentless energy to his students. Here, he is captured in rehearsal at DISK where he directed William Shakespeare's Macbeth in 2004.



Markéta Schartová with Josef Krofta and Ivan Vyskočil during the official launch of the Řetízek studio, 1996



Classic of puppet scenography Pavel Kalfus and versatile experimenter, holder of the Golden Trig of PQ 1999 Petr Matásek

Photographs: DAMU archive, Zdenko Feyfar/ Society of František Tröster, Zdeněk Hrabica / Josef, Marie and Zdeňka Hlávka Foundation, Michal Krumphanzl / ČTK, Michal Doležal / ČTK, DISK archive, Josef Ptáček/ archive of the Department of Alternative and Puppet Theatre DAMU

DAMU Now

The Theatre Faculty currently comprises seven Departments focusing on the cultivation of talents. Their teachers, educating them in artistic, artistic/pedagogic and other fields, are experts and renowned authors who work at the Department of Dramatic Theatre with the programmes focused on acting, directing, and dramaturgy, as well as at the Departments of Scenography, Alternative and Puppet Theatre, Production, Authorial Creativity and Pedagogy, Drama in Education, and Theory and Criticism. Some programmes include English curricula for international students.

The Faculty has three art research workplaces, a specialised library and media library, and a sound studio.

Every year, DAMU welcomes on average 900 applicants for bachelor's, master's and doctoral studies; between 140 and 150 of them are admitted to the first year. Currently there are 516 students enrolled in 2021.

The Departments present the results of hands-on instruction during semestral clausura exams and internal mini-festivals; every year, the students organise the ZLOMVAZ international theatre school festival.

Graduates are the members of top Czech theatre companies, yet they also increasingly find their opportunities in independent theatre troupes, media outlets and in fields progressing from artistic practice towards teaching and research.

In addition to collaborating with renowned international experts, the Faculty sends both teachers and students on international internships, conferences and festivals.

In 2019, DAMU along with three other foreign schools obtained the accreditation for the PuppeTry Erasmus Mundus Joint Master Degree international programme.

The Faculty has been a long-time organiser of lifelong education programmes and courses focused on various age groups: the most popular ones include DAMU Junior, University of the Third Age, Creative Pedagogy, preparatory courses for admission tests, and the Prague Theatre Summer School held in English.



Open Day for applicants for the studies



The versatile DISK theatre venue, refurbished in 2017 including the installation of a BusPro HDL lighting system, allows for various stage and audience layouts.





An exhibit of the works by scenography students is organised every year in the first half of June.



The Department of Drama in Education co-organises the Children – Education – Theatre festival held within the entire DAMU building.



Zdenka Kratochvílová's workshop with a neutral mask as part of the Nablízko (Up Close) festival run by the Department of Authorial Creativity and Pedagogy



The continuous production of 75 seasons of graduate performances was interrupted only by the covid pandemic. Last public premiere: One Flew over the Cuckoo's Nest, DISK September 23, 2020

Photographs: Oskar Helcel / DAMU, Jan Veselý / DISK, archive of the Department of Scenography DAMU, DVD 2014 Festival archive, archive of the Department of Creative Writing and Pedagogy DAMU, Michal Hančovský / DISK

History of HAMU

The people who initiated the foundation of AMU's Music Branch were the teachers of the Prague Conservatory, in particular Václav Holzknecht, Emil Hradecký, and Karel Janeček. The Music Branch took up the strong tradition of the Státní konservatoř hudby (State Music Conservatory) master school, which it de facto superseded. The temporary educational team came from the Prague Conservatory and conducting professor Metod Doležil was the first Dean.

Instruction commences in the academic year 1940s 1946/1947 in the House of Artists (today's Rudolfinum) where the school resides until 1988. The first five study programmes of the master school (composing, conducting, violin, piano, and cello) are joined by many others, both interpretation - viola, double bass, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, harp, organ, and vocal and opera directing – and theoretical ones, such as aesthetics and music theory. The enthusiastic atmosphere of the initial two years is thwarted by the communist coup in February 1948 and some teachers are forced to leave. The new curricula emphasise communist- and socialist-oriented creativity, and music theory instruction is discontinued.

1950s The school reforms into the Music Faculty with four Departments – Composition and Folk Music; Conducting, Opera Directing and Vocal; and Music Studies. The Opera Studio is growing, and a specialised library and a sound recording library are built. The Faculty gains its first contacts abroad, founding the tradition of exchange concerts.

The range of programmes expands, and a student symphony orchestra is formed. The Faculty newly includes the Dance Department with the Dance Pedagogy, Choreography and Dance Theory programmes that were taught at DAMU before.

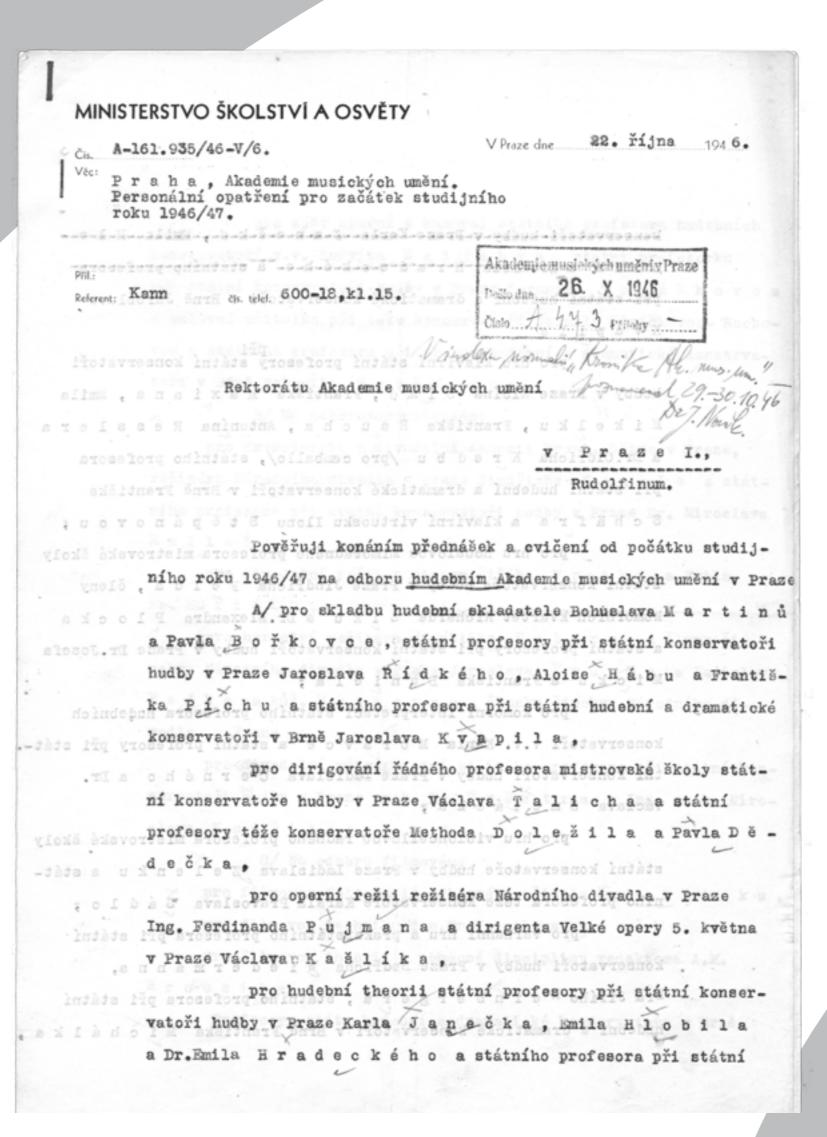
The advent of 'normalisation' brings staff changes and ever-greater emphasis on political and cadre aspects in selecting students and teachers. The communist ideology permeates instruction, ending the creative freedom and experiments of the 1960s. Still, the Faculty maintains international contacts including in the West, and students successfully take part in many global competitions.

1980s A refurbishment project of the neglected Rudolfinum building begins, as the school struggles with a lack of space and relocates to a temporary residence at Wilhelma Piecka (today's Korunní). AMU did not receive its current residence, the Liechtenstein and Hartig Palaces, until 1 January 1990 when the premises were vacated by the Communist Party's Political University.

1990s Students take an active part in the November 89 events, founding a strike committee and Civic Forum at HAMU along with the teachers. The Faculty relocates to the Liechtenstein and Hartig Palaces in Prague's Lesser Town in 1993. Certain Departments gain autonomy in the early 1990s, and many new programmes are opened.



Professor of the master school, cellist Ladislav Zelenka was appointed the very first Rector of AMU. The image captures him at the official opening of AMU's operation in the Rudolfinum on 23 January 1947.



Appointment decree for the first faculty of the Music Branch of AMU. Bohuslav Martinů was considering his return to Czechoslovakia; however, in the wake of the communist coup in February 1948, he opted to stay in the US and never actually became the Professor of Composition at HAMU.



The Rudolfinum during the first academic year of the Music Branch.



Summer job in the forest in Dobříš, 1962. On the left is former cello student and today's Professor of HAMU Václav Bernášek with schoolmates – pianist Jiří Holeňa and composer Ladislav Kubík.



Former HAMU student and current Dean Prof. Ivan Klánský was the only Czech to make it to the finals of the famous Chopin Competition in Warsaw in 1970.



As part of 'cultural part-time jobs', HAMU students played a concert for soviet astronauts who visited Prague in 1978 along with Vladimír Remek (Czechoslovakia's first astronaut). While the concert took place at their express wish, there is no certainty of whether they actually remembered it.

Photographs: Jiří Rublič / ČTK archive, HAMU archive, Rostislav Novák / Czech TV archive, Ivan Klánský's archive

HAMU Milestones

1946/1947	The first academic year, with 90 students attending
1950	Opera Studio starts operating; the opening of the Faculty library and sound recording library
1955	The first exchange concerts involving foreign music schools
1959	Publication of the first issue of Živá hudba (Living Music)
1960	Part-time study opens
1960	Dance Department moves from the
	Theatre Faculty to HAMU and the
	HAMU student symphony orchestra
4000	forms The first intermedianal managements
1969	The first international masterclasses –
1969	cembalo and organ HAMU Sound Studio opens
1303	i iAivio soulia stadio opens
1982	HAMU hosts the International
	Congress of the Association
	Européenne des Conservatoires, with
	more than 70 rectors, presidents and
	principals of music schools from more
	than 30 countries attending
1989	Student Strike Committee forms;
	students take an active part in the revolution and request changes in the
	Faculty headquarters
1989	Music Production programme opens
1990	Faculty's top officials are replaced;
	teacher re-auditions and rehabilitation
4004	in progress The Feether releases the first consequent
1991	The Faculty releases the first compact disc produced by the HAMU Sound
	Studio
1992	Department of Nonverbal and Comedy
	Theatre opens
1993	The Faculty relocates to the
	refurbished Liechtenstein Palace
1994	A standalone Music Direction
1005	programme opens
1995 1998	Instruction starts at the Hartig Palace Institute for Dance Science founded
1999	HAMU is the first to open a doctoral
	programme
2000	Divadlo Inspirace theatre and TON
2000	studio open The Academic Chamber Soloists
2000	student orchestra forms
2000	Percussion Instruments Department
	opens
2001	Sound Design programme opens
2005	The Musical Acoustics Research
	Centre (MARC) starts operation
2010	The school is renamed Music and
	Dance Faculty of AMU
2016	Jazz Interpretation and Sound Design
	Departments founded
2018	Start of refurbishment of the attic at

Start of refurbishment of the attic at

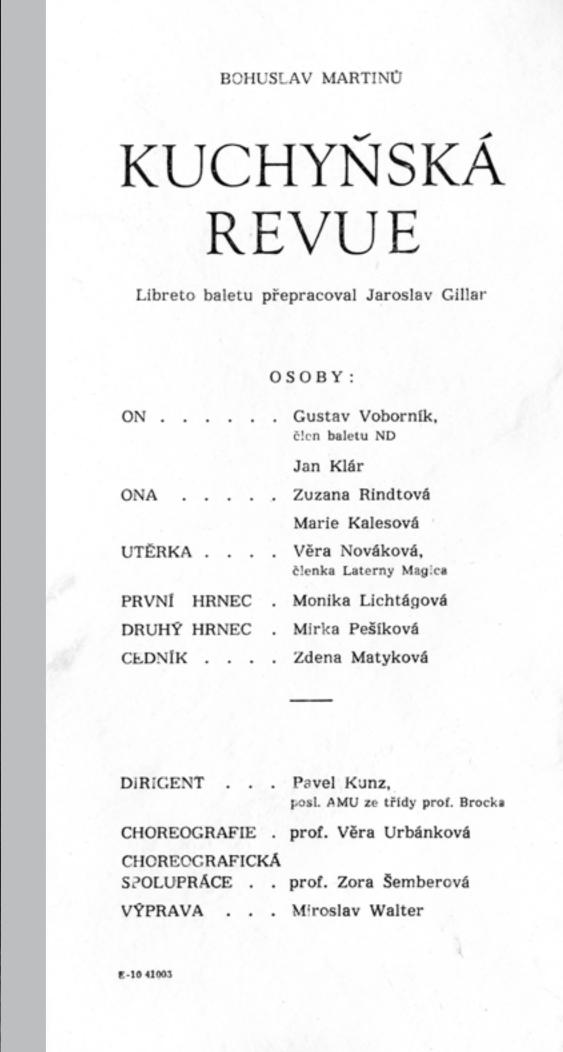
the Liechtenstein Palace

2018



One of the first productions of the Opera Studio – Bartered Bride, circa 1952. Featured as Jeník was Karel Fiala who went on to star in the legendary Lemonade Joe. The Head of the Opera Studio at the time was conductor Václav Neumann who worked at HAMU as an assistant professor in 1950–1952.

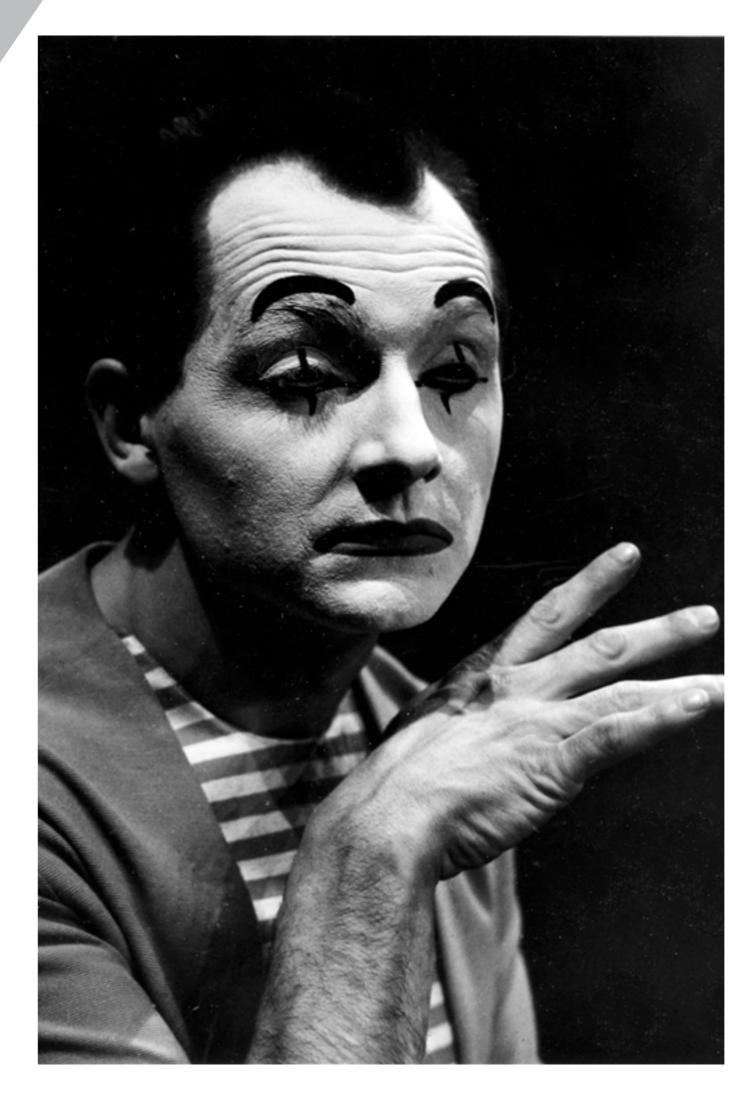




The Kitchen Revue, a ballet by Bohuslav Martinů was one of the most successful shows of the decade. It premiered at the Music Theatre in Nusle on 25 January 1965.



The first ever international master classes were held in 1969 for cembalo and organ, taught by Zuzana Růžičková and Jiří Reinberger, respectively. Almost 40 attendees took part, coming predominantly from Western Europe, Asia and the US. Zuzana Růžičková with master class students, August 1969.



The Pantomime
Choreography programme
was founded in 1975 by
mime and choreographer
Ladislav Fialka.



Many of the members of the Academic Chamber Soloists student orchestra went on to become successful conductors, soloists and concert masters.



Actor, mime, teacher and director Ctibor Turba founded the Department of Nonverbal and Comedy Theatre in 1992. Captured here is the Idealists show, 2020.

HAMU's Personalities

During the 75 years of HAMU's existence, hundreds of in-house teachers and hundreds more of external tutors have worked at the Faculty. They include the best of Czech soloists, conductors, composers, choreographers and dancers as well as music scholars, music theorists, managers, musical directors and sound engineers.

Karel Janeček (1903–1974)

Music theorist, composer and teacher who built the Music Theory programme and became the Head of the Department of the same name.

Pavel Bořkovec (1894–1972)

Music composer, teacher and one of the first appointed professors of composition.

Jiří Bělohlávek (1946–2017)

Chief Conductor of the Czech Philharmonic and other prestigious orchestras; a teacher of the Conducting Department from 1995.

Karel Pravoslav Sádlo (1898–1971)

Cellist, teacher, editor and musical life organiser. He raised several generations of cello players as well as serving as the Artistic Director of the Czech Philharmonic, the Dean of HAMU and a Vice-Rector of AMU.

Ivan Moravec (1930–2015)

Pianist of a global renown and the holder of many prestigious awards, he was a teacher at HAMU for more than 40 years from 1969 on.

Zuzana Růžičková (1927–2017)

Pianist, cembalist, Czech Philharmonic soloist, and a long-time HAMU teacher. She was the first in the world to record J.S. Bach's complete works for keyboard instruments.

Jiří Reinberger (1914–1977)

Organ virtuoso, organ-making expert, music teacher and composer. He made organ playing to be included as one of the competition categories of the Prague Spring music festival.

Vladimír Říha (1905–1978)

The first appointed Professor of HAMU in the field of clarinet playing, Czech Philharmonic soloist, and founder of the Czech Clarinet School.

Karel Berman (1919–1995)

Opera singer, director, composer, libretto writer and a teacher of the Voice and Opera Directing Department from 1961.

Božena "Bíba" Brodská (1922–2019)

Dancer, ballet theorist and historian. Long-time teacher and Head of the Department of Dance.

Boris Hybner (1941–2016)

Mime, actor, director, and teacher. Head of the Department of Nonverbal Theatre from 1999, expanding the instruction of mimical theatre genres by adding pantomime, clownery and grotesque.

His Majesty Norodom Sihamoni, King of Cambodia (*1953)

Norodom Sihamoni graduated in the Dance Pedagogy programme in 1975.



Pavel Bořkovec was a Professor of composition until 1967 and his students included Petr Eben, Jan Klusák and Vladimír Sommer.



Jiří Bělohlávek having received his Doctor Honoris Causa degree in 2016.



Ivan Moravec teaching master classes in the Rudolfinum, 1973.



Jíří Reinberger with participants in international master classes. St. Jacob's Church, Kutná Hora, 1973.



Zuzana Růžičková, international cembalo master classes, Prague, 1973.



Vladimír Říha with master class student Jozef Luptáčik who went on to become the First Chair Clarinet of the Slovak Philharmonic. Prague, 1971.



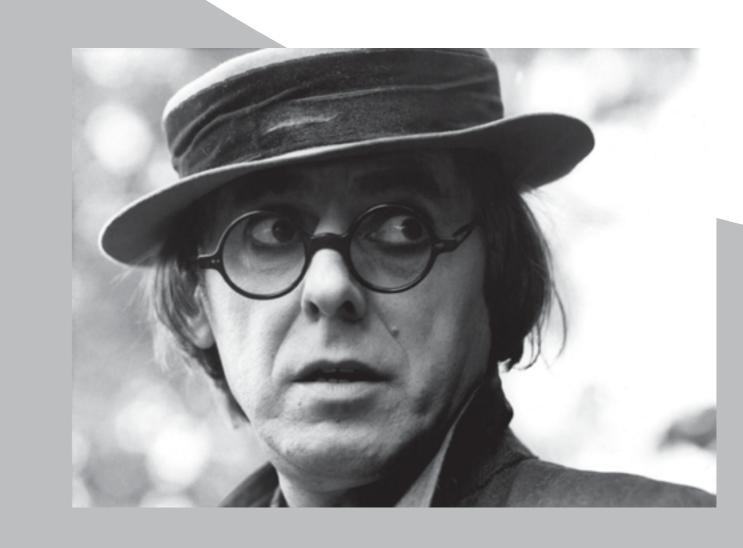
Karel Berman was actively involved in musical life even during his internment in the Terezín ghetto. He played several opera roles and composed Poupata (Buds), piano, and the Terezín piano suite there.



Božena Brodská greatly contributed towards Czech dance science and a cycle for baryton vocal and laid the foundation of Czech dance historiography, in particular in the field of theatrical dance.



His Majesty Norodom Sihamoni receiving his **Doctor Honoris Causa** degree, 2010.



Boris Hybner on the set for Gagman, dir. Juraj Herz, 1987.

Photographs: ČTK archive, HAMU archive

HAMU Now

HAMU resides in the heart of the Lesser Town, on the presentational premises of the Liechtenstein and Hartig Palaces, which are connected by a Gothic tower. The Faculty provides education in music and dance programmes on three levels in both Czech and English languages. Every year, almost 500 applicants can choose from more than 70 degree programmes, and about 180 of the applicants are admitted. To date, more than 5,000 alumni from more than 40 countries have successfully graduated from HAMU.

The Faculty consists of 13 Departments, five separate sections and three research and development workplaces.

Thirteen Departments

Percussion Instruments
Woodwind and Brass Instruments
Conducting
Music Management
Music Theory
Jazz Interpretation
Keyboard Instruments
Nonverbal Theatre
Composition
String Instruments
Dance
Voice and Opera Directing
Sound Design

Five separate sections

Historically Informed Interpretation
Musical-Theoretical Disciplines
Piano Accompaniment
Chamber Music Performance
Contemporary Music

Three research and development workplaces
Institute of Music Theory
Institute for Dance Science
Music Acoustics Research Centre.

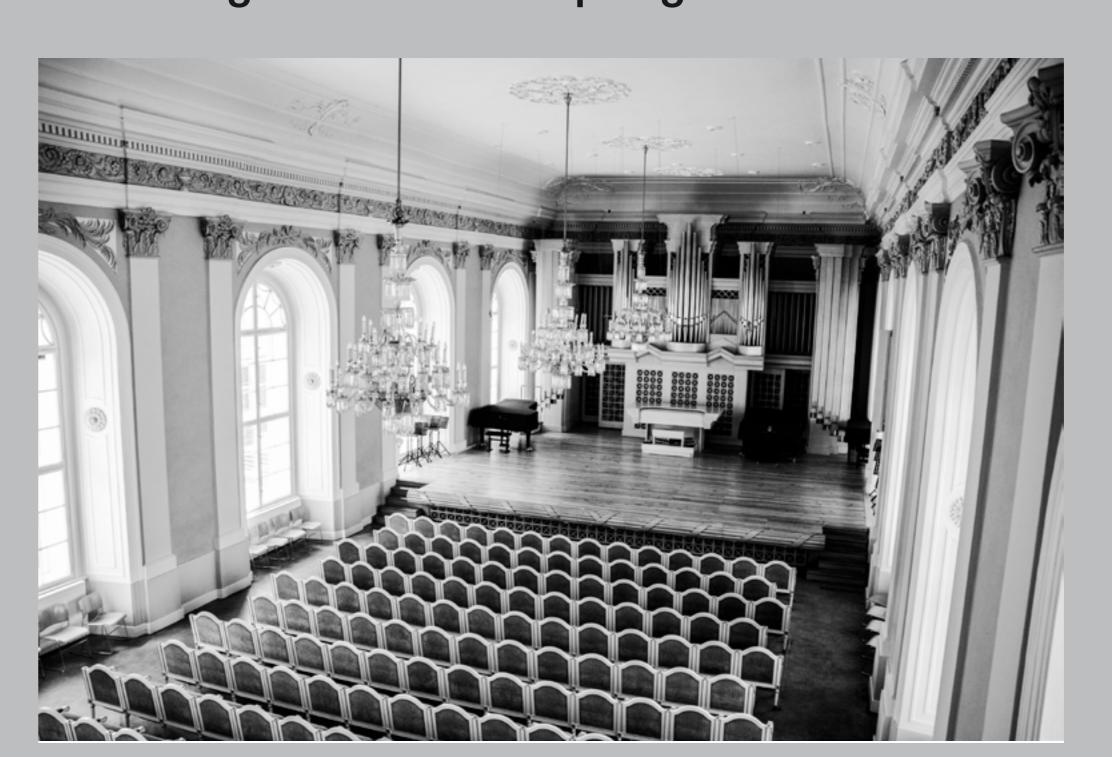
HAMU works with the domestic professional music scene, partnering with prestigious orchestras, festivals, theatres and other institutions as well as the key media outlets. Every year, it organises about 250 public concerts and performances in the classicist Martinů Hall or in the more intimate Gallery and Divadlo Inspirace venues. If the weather permits, creative activity also bursts out on the Summer Scene in the yard and in the Meditation Garden. The Faculty regularly hosts expert symposia and conferences, master classes, music competitions, exhibitions and other art projects.

The Faculty has its own sound and recording studio, an anechoic chamber and professional background for instruction.

HAMU fosters and develops international mobility programmes, and thanks to a wide range of activities, it has become a cultural hub of European importance in recent years.



Prior to 1989, both palaces were used by the Political University of the communist party's Central Committee, and the premises had to be extensively refurbished for HAMU's purposes. Instruction in the Liechtenstein Palace started in the academic year 1993/94, and in the Hartig Palace in the spring of 1995.



Martinů Hall with 250 seats offers an organ and two Steinway concert pianos.



Choreodrama Workshop with French director Lionel Menard, 2019.



The anechoic acoustic chamber of the Music Acoustics Research Centre (MARC).



The Faculty library and sound recording library is the largest specialised music library in the Czech Republic. It also includes the Kylian Dance Centre and an extensive video library.



A Dance Department workshop led by dancer and choreographer Nataša Novotná, 2018.



HAMU hosted an international conference of the Association Européenne des Conservatoires in September 2019 with 215 participants from 34 countries.

Photographs: Zuzana Lazarová, Michal Hančovský, Zuzana Lazarová, HAMU archive, Dance Department archive

History of FAMU

"When we first started out, we were as poor as church mice. We had nothing but four bare walls and two cameras from the 1920s (both my private property). And lights? We only had one - the sun." FAMU founder, director Karel Plicka

about the beginnings of FAMU

Film was not taught at AMU until the academic year 1946/47. The pleas of filmmakers voiced since the interwar period were finally heard. FAMU became one of the first film schools in the world.

The beginnings were very humble – there was a lack of space, equipment, money and curriculum. The teachers even received no pay for a certain period of time. The Czechoslovak Film Institute helped out, building a studio in Klimentská Street. The Faculty moved to Lažanský Palace in the early 1960s.

FAMU initially taught directing, dramaturgy and film image. The students who graduated in the 1950s are often referred to as 'FAMU's first generation'. More programmes and specialisations were added over time: production, film studies, documentary and science / documentary film, editing, photography, and sound design.

FAMU's most famous era came in the early 1960s when films made by young students and graduates of the school would reap success worldwide. The school gave rise to the Czechoslovak New Wave – the best-known artistic movement in Czech cinema to this day. Student films were under tough political control in the 1970s and 1980s. Authors of less conformist films struggled to defend their work before teachers and were not given a chance to show them to the general public.

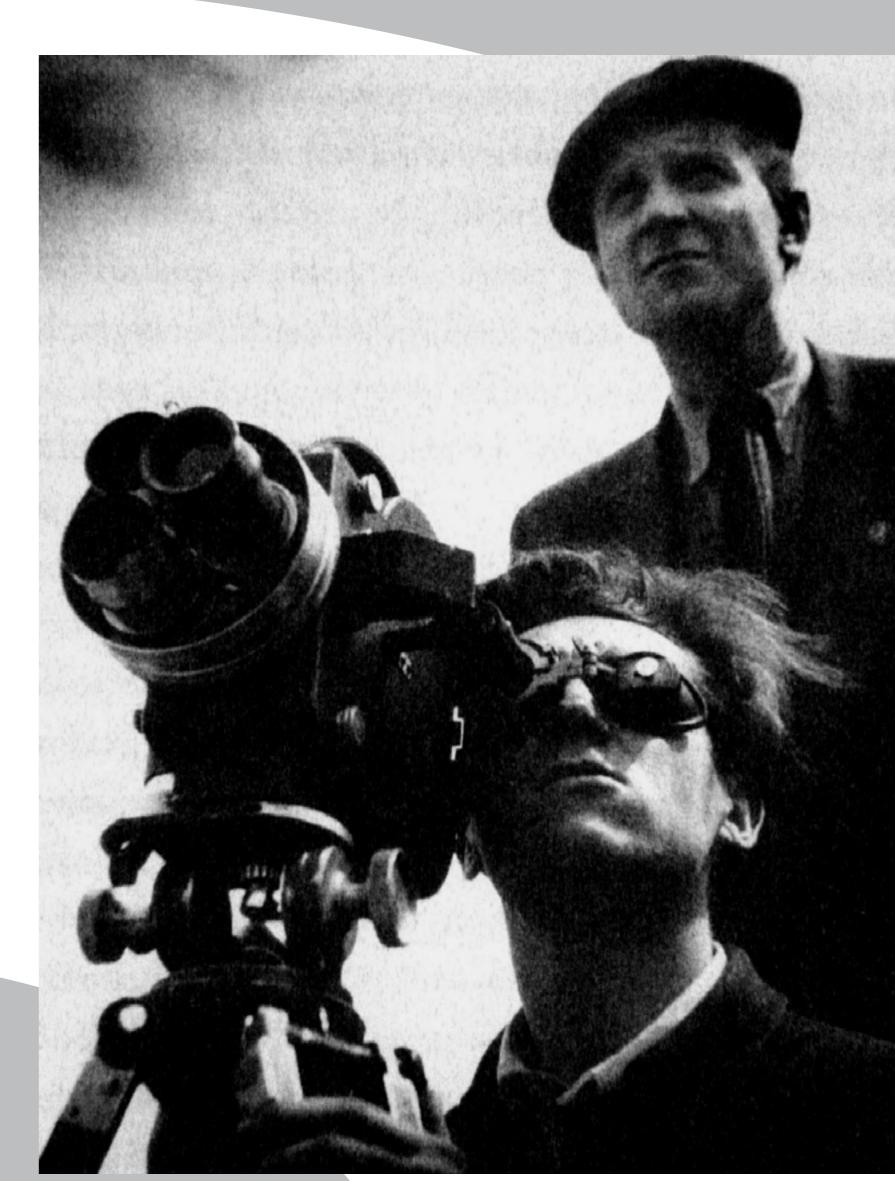
The situation changed during the Perestroika period, with Czech cinemas and TV starting to show satirical films shot by Tomáš Vorel, among others. FAMU students belonged among the most active in the revolutionary developments of November 1989. They shot Studentské vysílání (Student Broadcasting) – first a samizdat, it soon started appearing regularly on Czechoslovak TV screens.

The school opened up to the world and original filmmaking ideas after 1989. FAMU started teaching animated and experimental film as well as audiovisual studies.





The student feature film Není stále zamračeno (It is Not Always Cloudy) made by students Karel Kachyňa and Vojtěch Jasný in 1949 still enthrals viewers today with its authenticity and the quality of image.



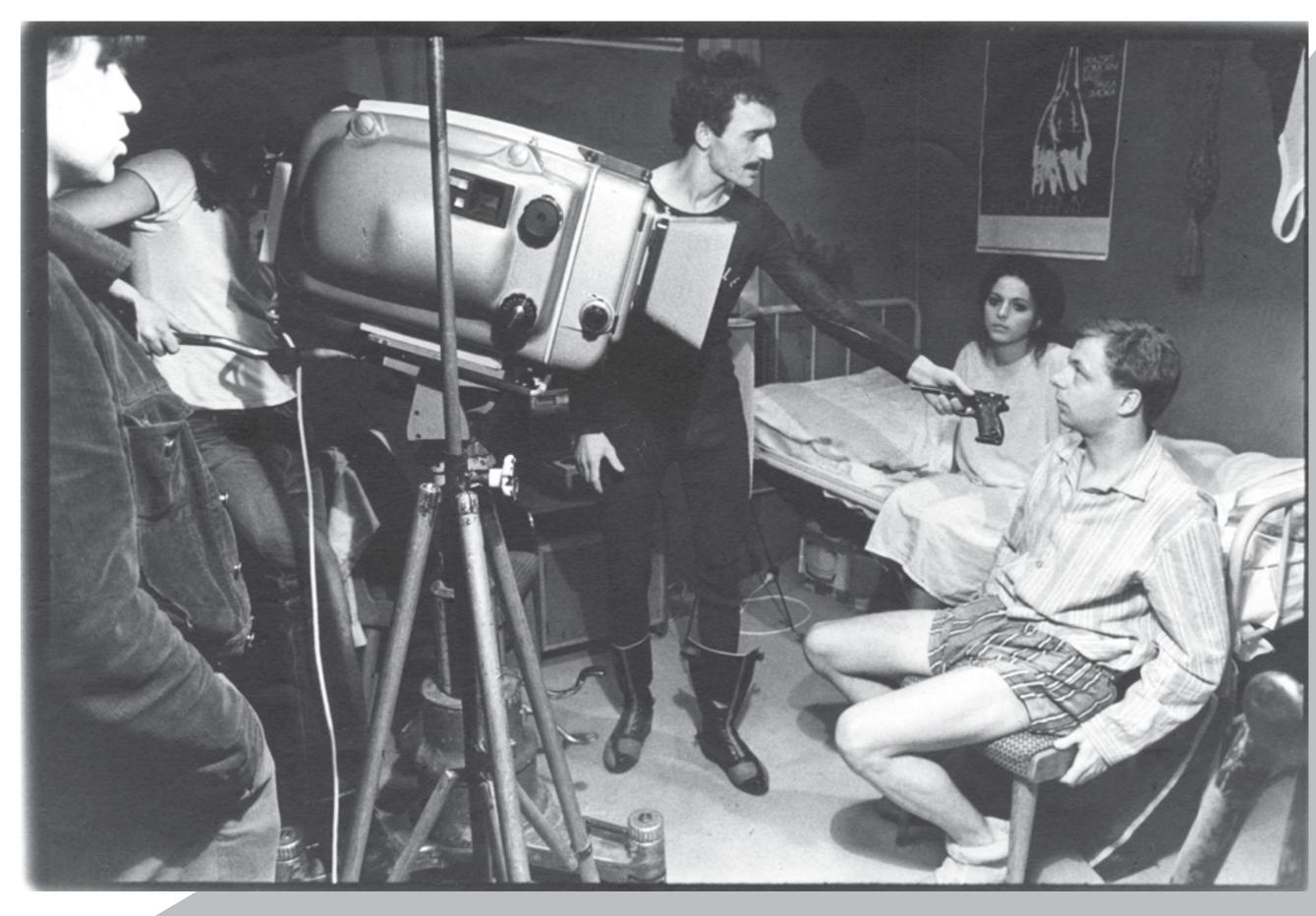
FAMU's first generation on the set. Future Dean of FAMU and rector of AMU Ilja Bojanovský with the future founder of the Department of Photography, Ján Šmok (behind the camera).



Sousto (Loaf of Bread, 1960), an internationally successful student film by Jan Němec stands out, among other features, for its innovative use of sound.



The best-known of the forbidden student films of the early 1980s, the Evžen mezi námi (Eugene Among Us) featurelength by Petr Nýdrle was shot semi-legally at the Department of Cinematography.



A still from the making of Dáreček (The Little Gift, dir. by Tomáš Vorel, 1985).



Preparations for film production at FAMU Studio at the turn of the millennium – production student Irena Kobosilová and cameraman Braňo Pažitka.

FAMU Milestones

"Only Vávra understood that it was correct to seek individuality in students, instead of forcing professionalism upon them." Director and teacher Elmar Klos on

instruction reform

1946/47	The First 1,156 applicants take part in the
	admission procedure; the school selects
	54 of them, including several students
	from abroad.

The first student films are completed. 1949

The International Association of Film 1955 Schools CILECT is founded in Cannes and FAMU is one of its founding schools.

Otakar Vávra reforms the instruction 1957

of directing.

1960/61 FAMU relocates to the Lažanský Palace.

The school's film studio remains in

Klimentská.

Vávra's famous directing class graduates: 1962

Věra Chytilová, Jíří Menzel, Evald Schorm

et al.

Secondary School of Communication 1964

Technology (SPŠST) and FAMU open a TV studio on the premises of Roxy in Dlouhá

Street.

CILECT conference in Prague names 1966 FAMU the best film school in the world.

The 'Normalisation' period affair involving 1971

the satirical Nezvaný host (The Uninvited Guest) leads to the expulsion of its author, Vlastimil Venclík, and to purges among

teachers.

FAMU opens to the world – the first 1977

edition of the RIFE CILECT biennale in

Karlovy Vary.

FAMU Special programme in French 1981

and English for students from emerging

countries.

The first SOUC FAMU festival, the 1983

predecessor of today's FAMUFEST.

Mockumentary Oil Gobblers by Jan Svěrák 1989

wins a Student Oscar.

FAMU students capture the events 1989

in Národní třída and the subsequent revolutionary changes. With the support from the school's headquarters and many employees, the footage and photographs

spread across the country.

FAMU opens film and photography 1991

programmes and workshops for

international students in English.

FAMU Gallery opens. 1998

Responding to the Cinema Act veto, 2006

students put up a NA PRODEJ/FOR SALE sign on Lažanský Palace along with the Minister of Culture's and the President's

secretariat telephone numbers.



The famous first year camp at Chateau Lešná. Second from right is teacher and director Elmar Klos.



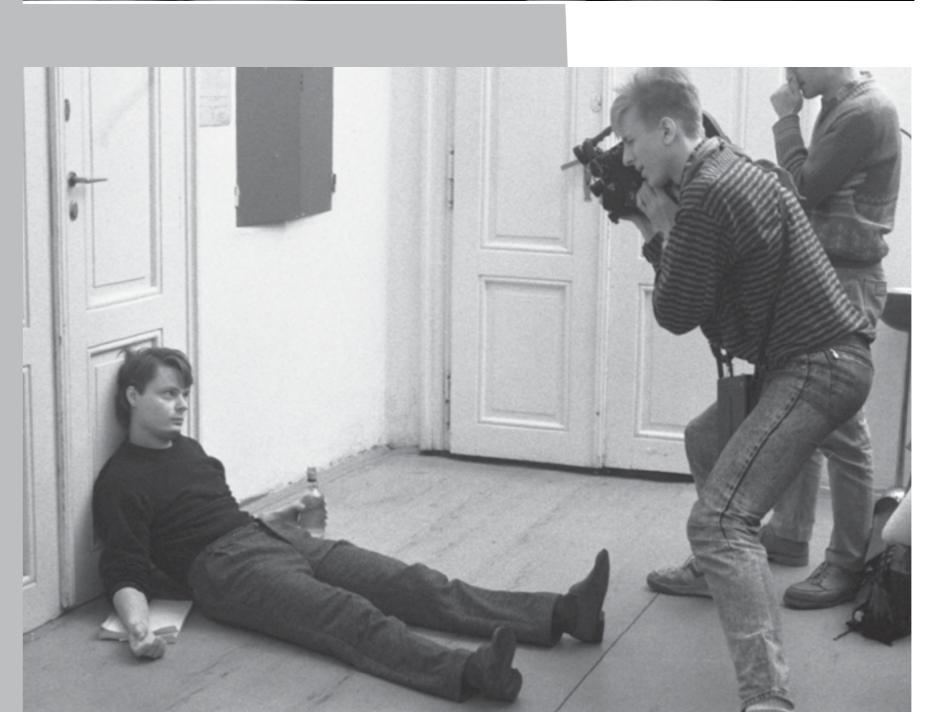
Strop (Ceiling), the graduation film by Věra Chytilová (1961) is still perceived as a breakthrough feat. The screenplay was approved at FAMU only thanks to the author's ruse.



CILECT conference in 1966 brought FAMU huge international renown.



The film that caused dismissals from FAMU - the allegorical Nezvaný host (The Uninvited Guest, 1969) is a grotesque portrayal of the Warsaw Pact armies' invasion of Czechoslovakia in August 1968.



Igor Chaun, Martin Benc and Jan Hřebejk filming the festival newsletter, Vteřiny SOUČ '87 (Seconds od SOUČ '87). FAMU students also shot the festival Vteřiny newsletters during RIFE CILECT.



The FAMU building was one of the centres of student activity during the Velvet Revolution in November 1989. People would meet there to get information, leaflets, photographs and videos as well as to bring the students on strike food.



Putting up protest banners on FAMU building.

FAMU's Personalities

"We would sit on the stairs, debating – Věra Chytilová, Evald Schorm... We knew of each other, what we were doing, what was going on in the studio..."

Director Drahomíra Vihanová on the atmosphere at FAMU in the 1960s

Over the 75 years of its existence, hundreds of in-house teachers and hundreds more of external tutors have worked at FAMU. Among them are some of the best Czech filmmakers, specialists in film technology, economy and law, and also writers, philosophers and art historians. Choosing the most important personalities in the school's history is impossible with this amount of space, so let us name at least some of them.

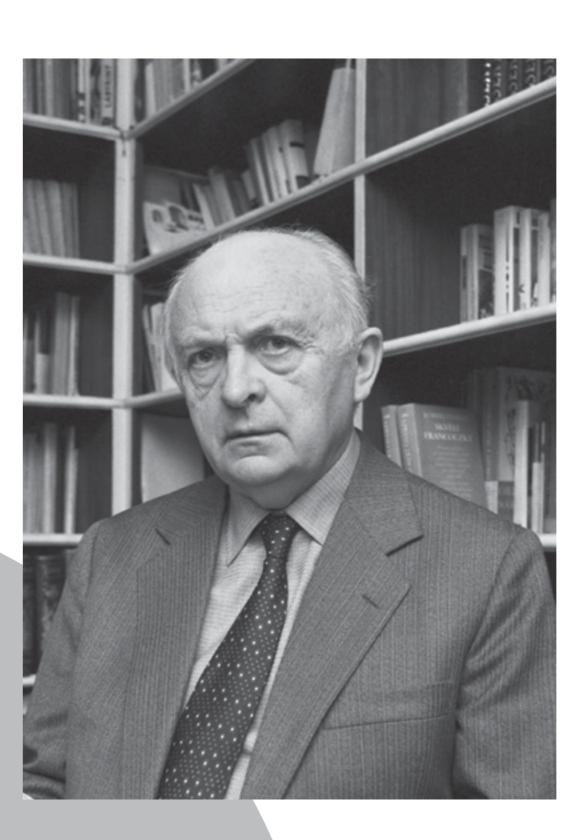
Almost one thousand in-house and external teachers taught at FAMU during the three quarters of century of its existence. For all those not mentioned yet, let us recall feature and documentary directing teachers Alan F. Šulc, Václav Sklenář and Zdeněk Forman, dramaturges and screenwriters František Daniel, Miloš V. Kratochvíl, František A. Dvořák and Bedřich Pilný, writer Milan Kundera, cameramen Jan Kališ and Václav Hanuš, editor Josef Valušiak, production managers Bohumil Šmíd and Miloš Schmiedberger, lawyer Oldřich Železný, photographer Ludvík Baran, composer Julius Kalaš, actor Karel Höger, theorists Jan Kučera, Lubomír Linhart, Ivo Pondělíček or Jaromír "Miki" Kučera.

More than five thousand graduates from almost one hundred countries completed their studies at FAMU, winning five Academy Awards, among other trophies, with their teachers. Many of them, including Věra Chytilová, Drahomíra Vihanová, Jan Němec, Evald Schorm, Karel Vachek, Jaromír Šofr, Rudolf Krejčík and Rudolf Adler, went on to become FAMU teachers later.

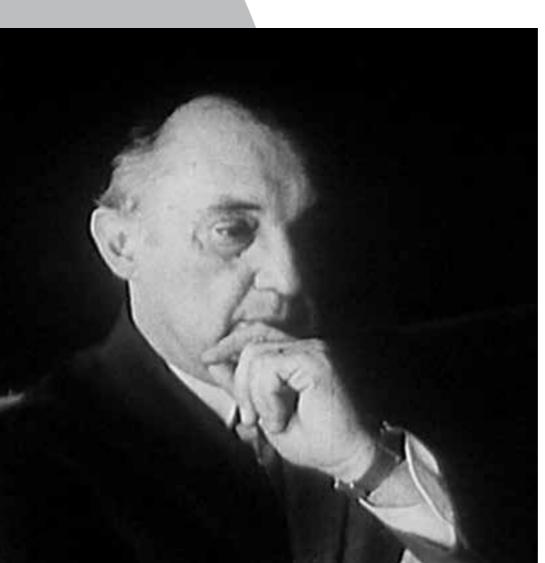
Hundreds of international personalities studied at AMU. For all of them, let us name German film directors Frank Beyer and Erwin Stranka; Emir Kusturica, Goran Paskaljević and Lordan Zafranović from former Yugoslavia; Syrian Nabil Maleh; Algerian Mohammed Lakhdar-Hamina; or Iranian Nosrat Karimi.

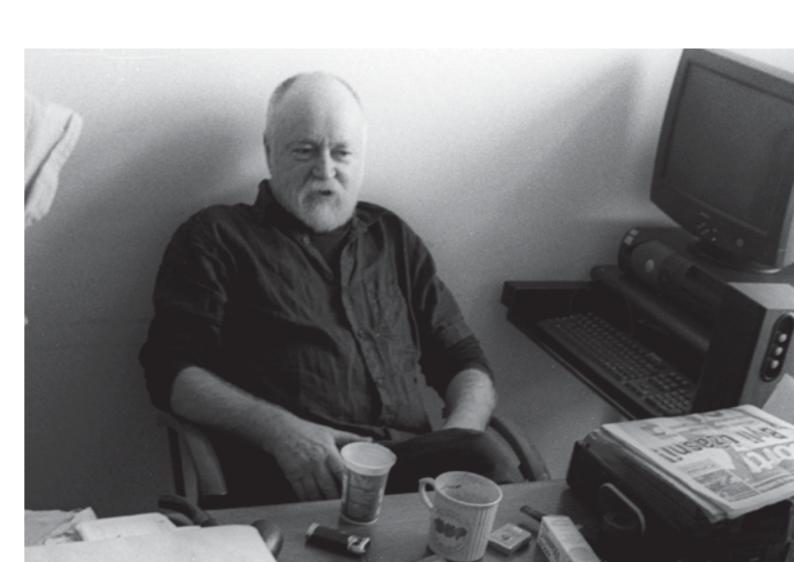


School officials: standing from left, Dean of FAMU and Rector of AMU Ilja Bojanovský, Head of the Department of Photography Ján Šmok and Vice-Dean Miloš Pokorný; founders and first teachers: from left technologist Jaroslav Bouček, documentary filmmaker Karel Plicka and theorist and publicist Antonín M. Brousil.









Five faces of FAMU teachers: director Otakar Vávra, art historian František Dvořák with actor Radovan Lukavský, Head of the Department of Production Bohumil Šmída, and documentary film maker Karel Vachek



FAMU graduates and Czechoslovak New Wave authors met at Pavel Juráček's apartment in Krakovská Street in June 1967 to write a collective protest letter for the Minister of Education and Culture in response to some of their films being attacked by MP Jaroslav Pružinec. Left to right: Jiří Menzel, Pavel Juráček, Hynek Bočan, Jaromil Jireš, Miloš Forman, Antonín Máša, Věra Chytilová, Evald Schorm, Jan Němec and Ivan Passer



Polish director Agnieszka Holland receiving her Honorary Doctorate from FAMU in 2017.

FAMU Now

FAMU's objective remains to develop students' talents and their theoretical and practical education, giving them the skills and knowledge required in the field of cinema and audio-visual art. New programmes are added – in addition to film, TV and photography, there are new media, and game design will open for the first time in the academic year 2021/22. Every year, between 500 and 700 people apply to become the school's students, and 70 to 80 of them are admitted.

The Faculty has 12 Departments: Animated Film, Documentary Film, Photography, Cinematography, Production, Directing, Scriptwriting and Dramaturgy, Editing, Sound, Game Design, Centre for Audiovisual Studies, and FAMU International.

The School has several buildings in use – Lažanský Palace, FAMU Studio in Klimentská Street, a centre in Beroun and several classrooms and workshops within the AMU Rectorate. Students can use an extensive library too.

FAMU Studio is a major part of school infrastructure. This is where student films are produced. In recent years, it underwent a major technological and structural overhaul, and is currently one of the most advanced film workplaces in the country with its own stages, film equipment rental office, both digital and analogue image and sound postproduction workplaces, a screening hall, several classrooms and a café. In 2019 alone, FAMU completed 551 audiovisual exercises – from small school assignments to feature-length co-productions.

Films made by FAMU students take part in many Czech and international festivals. The school scored a huge international success in 2019 when the animated Dcera (Daughter) by student Daria Kashcheeva won, among others, the Student Academy Award (aka Student Oscar), making it to the shortlist for the 'grown-up' Oscars in the category for the Best Animated Short Film.

FAMU is not just film workstations and classrooms – more than anything, it is a living community of people with diverse opinions and ways of artistic expression. Every year, the number of women in key positions has been growing, and a female Dean Andrea Slováková took the helm at FAMU for the first time in 2020.



FAMU wafers made on the occasion of the screening of FAMU at Kino 01 in August 2020.



FAMU's residence – Lažanský Palace with the Slavia café and Parnas restaurant – on the corner of Smetana's Embankment and Národní avenue.



FAMU welcomes many international guest lecturers every year; British animator John Stevenson arrived in 2019; one year later, we heard guest lectures delivered by Albert Serra, Carlos Reygadas, Yorgos Lanthimos and Rodrigo Prieto.



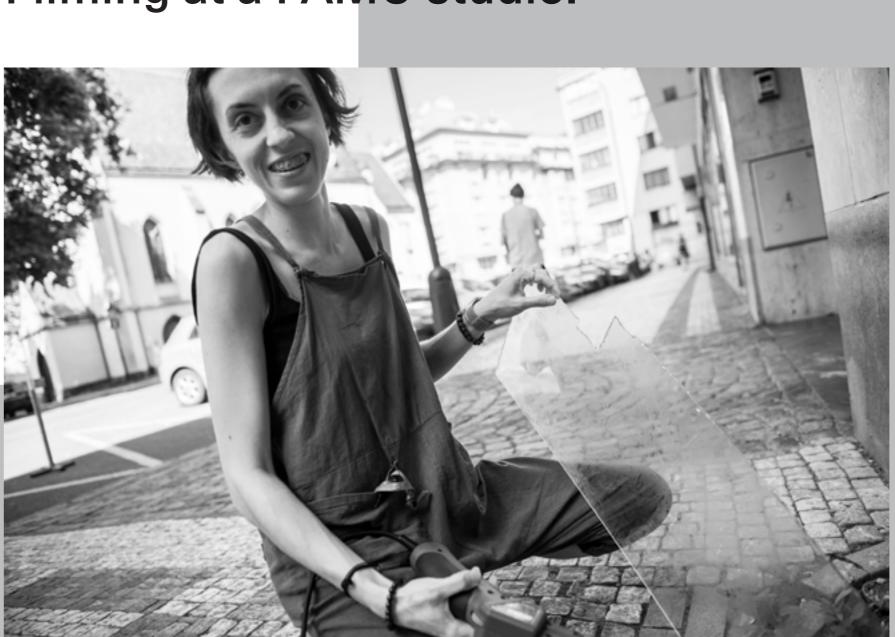
The school's nooks and crannies, and life in school.



This hall in FAMU Studio is one of the top reference screening rooms in the Czech Republic and can even screen nitrate copies.



Filming at a FAMU studio.





Daria Kashcheeva, the author of Dcera (Daughter), in front of FAMU Studio (left). A still from her Academy Award-winning film is on the right.

Photographs: FAMU archive, Miroslav Pásek / FAMU archive, Martin Netočný / FAMU, Zuzana Lazarová / FAMU, Veronika Čechmánková / FAMU, Vojtěch Kaba/ FAMU, Lubomír Michálek / FAMU Studio, Jitka Hejtmanová / FAMU, Dcera (dir. Daria Kashcheeva, 2019)