

Stage actress can't imagine using acting in her 'real' life

Svetlana Anikei is a leading actress of middle generation, working for the Yanka Kupala National Academic Theatre. However, she keeps a strict division between her work and life

Svetlana, it seems you surpass your colleagues in the currently popular performance of *To Drink, Sing, Cry*.

Thank you very much, but I don't take such praise seriously...

It displeases you?

Yes, slightly.

Is teamwork important to you in a performance, or can you distance yourself, creating your own role?

It's impossible to achieve the necessary result and influence the audience without working as a team. I love being urgently 'introduced' into a new role on which I have to concentrate. You have to totally focus. Of course, everything depends on the stage director and on how you relate to each other.

Can you remember any of such urgent 'introductions' in particular?

In *Woyzeck*, with German director Monika Dobrowlanska, I had to 'penetrate' my role in just four days. Then, we went to a festival in St. Petersburg. I'm pleased to say that my performance received praise and nobody realised that I'd had so little

preparation. I learnt so much from Monika. However, I don't want to discuss the details; they're private.

Over my entire career, I've taken part in over 400 castings. These have hardened me incredibly. I can't help recalling that 'all women are angels, but when their wings are cut, they have to fly on a broom'.

It doesn't do you any good to become embittered though...

I'm not embittered. Why do you think so? I'm speaking metaphorically.

These castings have given me maturity, for which I'm grateful. At first, each time I was rejected, I was deeply hurt — as if a knife had entered my heart. Gradually, I stopped paying attention to this and just got on with it in a professional manner.

Do you remember any of these castings in particular?

No. These days, it's producers, rather than stage directors, who make decisions. I can find a common language with a stage director, who may like my audition even when the producer doesn't. However, I support the director and his creative vision, rather than the producer.

I feel the expanding energy of our acting environment. It seems to me that some shift is taking place, with serious work being conducted. Of course, it won't be easy to move our cultural layer forward but it's vital that several people from our theatre are involved in this great mission. Belarusian theatre still has many unexpressed and undisclosed themes. We can and should work deeper and more seriously.

Do you have any actor friends?

My friends are a stage director and several former classmates. My best friend — an actress — resides in Moscow. I don't distance myself from my colleagues, but I don't want to bring my acting profession into my 'real' life. It's a long standing decision...

Why?

Maybe, so that I can remain a 'non-actress' in my everyday life. I believe that a clear division should exist, so that I have something to say on stage later. The generally accepted image of an actress doesn't fit me. I've always thought of it as being ... tiresome.

What is the major danger of



Actress Svetlana Anikei separates theatre from her life

becoming an actress in your real life?

You may not understand what's good and what's bad or you may become less empathetic to others' pain

and have less responsibility for those who are close to you. I don't want to lose my human emotions and feelings.

By Vladimir Pavoleev

Former diplomat proves himself as a photographer

Photos by Erkut Onart exhibited at Minsk's Modern Fine Arts Museum

By Marat Gorevoy

His colour shots capture Turkish mountains and valleys, market squares and resorts. A fragment of an Ancient Roman road and a reconstructed Trojan Horse are seen alongside artistic photographs of Turkish syna-

gogues, mosques, churches and cemeteries. Portraits of national cultural figures and panoramic views of the country's cities and villages are each individual and interesting.

Belarusian photographer Yuri Vasiliev has called the works professional and spe-

cial, since Mr. Onart has represented the diversity of his homeland's nature and culture with great respect.

The Ambassador Extraordinary and Plenipotentiary of Turkey to Belarus, H.E. Ms. Veka Inal, expressed gratitude to the Culture Ministry, Minsk's Mayoral Office and

the Modern Fine Arts Museum for their assistance in organising the show.

Mr. Onart served almost 40 years in the diplomatic service, with postings to the USA, Ghana, France, Iran, Luxembourg, Bahrain, Switzerland and Holland. He has continued travelling since his retirement and has visited over 80 countries worldwide, organising personal exhibitions in 50 of them. He has been heartily welcomed in Minsk, enabling him to include Belarus among those places he hopes to visit again and again.

Fifth direction takes us into the light

By Sergey Kulyagin

Mogilev hosts exhibition of works by photographer Irina Savosina

Famous photographer Irina Savosina's *Five Cardinal Directions* exhibition is being hosted by the regional centre. The show is divided into five sections, with most of the shots taken from 2008-2009. The artist invites us to penetrate the world of ordinary people — through adolescence and old age, bright and reserved emotions, harmony and diffi-

cult relations.

Four sections of the exhibition symbolise north, south, west and east — the directions which take us to wonderful cities, beautiful landscapes and remarkable people. However, one more direction exists, taking us upwards to delight and joy, prayer and appeal, spirituality and light. It encompasses all the rest. "Everything is subject to the rhythm of light waves, even photography (part of our everyday and cultural life) which is daguerreotype (glittering, mirror-like images)," figuratively asserts Ms. Savosina.

Standing ovation deserved from rapturous audience

Dutch audience highly praises Belarusian Troubadour

The National Academic Bolshoi Opera and Ballet Theatre's performance — staged by famous Swedish director Marianne Berglöf — has been successfully premiered in Dutch Breda, Eindhoven, Haarlem and Den Bosch, and in Belgium. The Dutch audience gave a standing ovation to the Belarusian opera after its show

at the largest Dutch theatre in Rotterdam. European critics praised the persuasiveness of the play, as well as the sparkling professionalism of the Belarusian orchestra. The audience and critics were also impressed by lead singers Anastasia Moskvina, Stanislav Trifonov and Natalia Akinina.

The Dutch printed media note: 'In general, *Troubadour* is well performed — histrionically and musi-



Belarusian Troubadour proves success

cally. Verdi's music is given passion and elegance. The Belarusian performance is a wonderful show prepared at a very high level.

This staging of Giuseppe

Verdi's opera was prepared by the Belarusian opera company jointly with Dutch Supierz Music Management and a German production group.

At the wave of a conductor's wand

Belarusian Alexander Khumala takes first place at International Contest of Choirmasters in Riga

The three-stage event — organised by Latvian Jazepa Vitola Musical Academy's Choral Conducting Department — gathered young choirmasters from Belarus, Russia, Latvia, Israel, the Czech Republic and South Korea. The first round featured Riga's chamber choir,

Ave Sol. The second saw the Latvian Musical Academy's mixed choir, while the third presented the state academic choir *Latvija*.

An international jury of experts from Belgium, Sweden, Latvia, Georgia and Poland judged the participants. According to the organisers, the competition reflected the logical development of century old choral singing traditions in the Baltic States.