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ALEXANDER MORFOV:

WE ARE SURVIVING IN AN EUROPEAN COMMUNITY THAT DOESN'T EVEN CARE WE ARE HERE

The European community doesn't care for us

“On the Edge” is an emotional improvisation on what’s going on in Bulgaria. A nation that has proudly and nobly existed on this world for 1300 years but that could not endure the brutal, covetous, merciless collisions of modern “democracy”... and its own low weaknesses and contradictions. The Bulgarian nation is fading. We’ve turned into a people that barely survives within the cynical environment of some mandatory, financial community, self-named European, that doesn’t give a monkey’s about whether such a nation exists.

Today, you can only be identified as a nation if you manage to convince some European programmes that you exist and gain some funding for potentially supporting, filming, building... as if we never existed, we are a mere fiction of a future EU project, nothing more. In only a few years we will be included in their minority programmes as are now the gypsies, the kaldarashi, the aborigines, the maasai or some other rare group of disappearing identity. We will only be found in programmes for renewal of tribal identity.

With “On the Edge” we want to share our pain and sadness over what is continually going away, the pain that the Bulgarian nation is melting year after year. We’ve lost traditions, celebrations, continuity – anything we tried to teach our children. Those values are lost and they are found meaningful only for the purposes of some TV show or financial instrument for disappearing tribes. We are faced with inclusion in the Red list of extinguished species. This is the sad reason to stage “On the Edge”. And the joyful reason... well, I don’t see any!

Boyko Borissov is harmful, I am totally against this Ministry of Culture

I’ve always been and I still am against our current government, against the people who occupy ruling positions, and against the long occurring tendencies.

My decision to temporarily take the managing post of the National Theatre (*Morfov was appointed acting director in the beginning of 2015 until a legitimate competition is held and full-term manager is chosen*) is purely emotional and spontaneous because I believe the theatre has a chance for development and growth. I find it an absurd idea having a completely new person in charge –

even if genial manager – as he will only stay for just a few months before the legitimate selection procedure brings out the full-term manager for the next 5 years who will have the space to develop his programme, his manager's concept and will do theatre after his own idea and understanding. I just thought that having an acting director who will spend only a few months here and who will be certainly lacking experience and also certainly following someone else's interests, is a bad idea, a terribly unduly idea for our theatre. This is as ridiculous as it is pointless.

I have no managing ambitions and hour after hour I do everything I can to get rid of those functions – it's not my job, I just wanted this transition to happen swiftly and painlessly. Nothing more.

From now on – who will manage this theatre, what will his programme be for the next 5 years, that's another thing. They choose a director, they appoint a director – this doesn't have anything to do with me or whether I stay in this theatre or not – I've been long standing at the doorstep and it hasn't been a problem to me so far. But I have responsibilities towards people in the theatre and that's why I found it just to not let complete strangers enter with their muddy boots and start kicking around at what has been built with much effort and love throughout the years.

To all those who think I did it for the managing power, who think that I have betrayed myself and changed my position – you are not right.

I continue to insist on what I have always been saying – that this government is absolutely harmful, that Boyko Borissov is absolutely harmful, that he is not made for a statesman and he shouldn't be one, I totally oppose this Ministry of Culture and every other structure in this cabinet. I'm still against those things and I will never change my mind. My only task and aim was to make this transition a bit softer.

All those who judge me can go to hell. I don't care about what they say, I don't read them, I don't want to be bothered with them.

Inspired with real theatre

The National Theatre will always be – without them and after them. I'm doing my best to include in the repertory for the next season more valuable texts – Margarita Mladenova is already rehearsing Stefan Canev's "Bogomils on Trial", Ivan Dobchev will soon start rehearsing a play about Geo Milev, the German director Georg Genoux has agreed to stage Remarque, the Hungarian director Atilla Vidnyansky is also eager to stage at the National.

When the theatre is united around an idea – a concept for artistic, worthy repertory plan, there is teamwork and there is both star team and good work. There are two motivations that can make any artist be positive and eager to work – financial and artistic. Unfortunately, there is zero financial motivation in Bulgaria presently and the state shows no care for that, nor realises the consequences this leads to. That's why all we are left with is the artistic motivation – creating an artistic propulsion, an energy that will suppress small personal misunderstandings, senseless bickering and strife, we are to become inspired by the same artistic idea, that is where real theatre belongs.