

The author tries to point out some of the experimental elements in Jiří Nekvasil's work. His experiments instinctively and gradually began to appear in all of his performances. This was determined by a completely new and different approach to opera. Opera in itself became a modern and creative material that had not been strongly connected to a conventional reception. Nekvasil often adapted and altered it in various ways, touching a completely new type of audience. Thanks to Nekvasil's modern "video excerpts" and "destructive" point of view, it started to become understood as a different form of entertainment in the early nineties. The first overwhelming reception in the process gradually became a standard for theatrically revived opera performances. Nekvasil proved that opera is not a dead and outlived musical type of theatre; it has become playful, amusing and creative. It was necessary to unleash its post Romantic and veristic reins. Experimentation in Nekvasil's work started to become more and more obvious. When the libretto appeared too restraining, he used absurd and trivial non-literary collages. He was not afraid to combine heterogeneous parallel opera stories and create a completely new piece. Later he was able to use previous experience from his early alternative years in staging performances in the large opera-houses where the classic operatic form interfered with a nonconformist playful version. This interference was not always successful, but within the context of modern opera direction's trend, this confrontation was much more than useful.