

S l á v a D a u b n e r o v á

C E L L S

Solo performance coming out of numerous written and spoken commentaries, interviews and, in particular, personal diary records of the artist Louise Bourgeois.

The existence of pains cannot be denied. I know I can't do anything to eliminate or suppress them. I can't make them disappear, they're here to stay.

(Louise Bourgeois, On Cells, 1991)

written, directed and performed by: Sláva Daubnerová

Text fragments taken from diaries and notes of Louise Bourgeois

visual concept: S. Daubnerová / E. Kudláč

dramaturgy: Eduard Kudláč

technical support: Viliam Daubner

production: *P.A.T. platform for contemporary theatre*

opening night: 16th September 2006, A4 zero Space, Bratislava

Awards and prizes: **Special jury prize for scenic concept and direction** at the festival Nová drama/New drama 2007.

Selected festivals:

Globo Teatro Festival 2014, Reggio di Calabria, Italy

Performing Arts Market in Seoul 2012, South Korea

International theatre festival Small Inventory 2010, Prague, Czech republic

IETM Spring Plenary Meeting 2009, Bratislava, Slovak republic

Galerija Spomeniškovarstvenega centra Ljubljana 2009, Slovenia

Biennale des jeunes créateurs de l'Europe et de la Méditerranée - Biennale Puglia 2008, Italy

Festival Mitteleuropäisches Theaterkarussell 2007 Vienna, Austria

Nová drama / New drama festival 2007, Bratislava, Slovak republic

Femfest – feministički festival Zagreb 2007, Republic of Croatia

Solo performance Cells is inspired by homonymous series of installations of internationally renowned sculptor, Louise Bourgeois (born in 1911, Paris), one of the most extraordinary representatives of visual art in the 20th century. Cells by Louise Bourgeois came into existence in the late 80s and were installed like a series of six cells joined and separated by grouping of doors and windows. They are big rooms with real prison walls created by found steel or glass windows and doors, and containing corporeal fragments, pieces of furniture, mirrors, and different private objects of everyday life presenting relic documents. They refer to a prison with no chance to escape, or the most basic building block of a living organism. In Cells, Louise Bourgeois deals with reconstruction of memories that are given a physical form and work like the starting point of her activity. Reexperience is the way, how L.B. copes with traumas; it is an act of her self-compensation. "Sculptures enable me to reexperience the fear, give it a physical form so I can cope with it. Fear becomes then a manageable reality. Sculptures enable me to reexperience the past, to see it unbiased, and in realistic proportions." (Louise Bourgeois) As a source of inspiration extensive work of Louise Bourgeois was used, which was attended by her numerous written and spoken commentaries (written-spoken notes, letters, articles, reviews, visual poems, interviews, lecture notes) and diaries (written, drawn, spoken / recorded). Yet, the performance is not autobiographical, but fictional. It is a story of a "model" of the woman decoding her own images of pain, traumas and the consequences of the past. „The Cells represent different types of pain: the physical, the emotional and psychological, and the mental and intelektual.“ (L.B.) Key principle for our concept was to see a cell like an isolated field, where intimate stories take place. The technique used was the method of montage and a deconstruct/reconstruct approach (aimed analysis, deconstruction of traumas into primary situations and rebuilding of traumatic experiences in an absorbed image). This principle analyzes and denotes long-ago displaced traumas and suffering, deconstructs them into resolvable fragments and reconstructs them into such a form that the trauma is recognized and consecutively overcome.

A cell is a piece of space that offers solitude. Enforced solitude on one hand but longed-for solitude on another. A cell is a restricted place, a compelled prison or a self-imposed escape.

C E L L S

