

Marta Kacwin-Duman

Solo Lamentoso

directed and performed by Slava Daubnerová

production from Slovakia

Case Study: Eva N.

Over the years Slovak city of Štúrovo and especially his inhabitants of Košútova Street were forced to listen Placido Domingo's famous aria played constantly played between 6AM and 10 PM. Two loudspeakers were placed on the roof of house by Eva N. who couldn't stand barking dog of the neighbours. And with time it was neighbours who couldn't stand her as well, trying to make her life as miserable as possible. Harmless incident started the war between women and the village society. Unwillingness to communicate was on both sides but media by standing on the side of inhabitants of Sturovo created the image of insane women who violets social rules and is incapable of functioning within it. But Eva N. observed carefully and all her remarks she published into her blog. At that moment Slava Daubnerová - Slovak author, director, actress and performer appeared and brought an idea of bringing case of drama of Eva N. into the stage. And she decided to tell the story in very unique style, combining documentary theatre, dance and performance.

In *Solo Lamentoso* artist situates herself and the audience on the other side of barricade - in the apartment of Eva N. Movements, rhythms and gestures used by performer, who by the way situates herself somewhere "in between" - the character and her analyzer, reveal the theme of isolation of individual and his rights to private space. On the other hand, the absurd of the conflict might be noticed easily in the laugh from the audience.

Director (and performer in the same time) decided to show the conflict by reflecting its significant moments by building very precise mise en scenes with movement, recorded voices, scenography... She takes audience with her journey through various stages of women slowly getting into mental insanity – anger, desperation, hopelessness, apathy. She doesn't give clear answers but forces spectator to make up his own mind by picking up elements she drops. And for Daubnerová, formal minimalism is enough to show conflict: rocking chair, miniature houses, curtain, table, loudspeakers. She plays with them, around them or inside them and brings them to live as the important parts impersonating character's thoughts, problems and fears. Lights, recordings and music complete the picture and as a spectators we cannot be sure if this is not the case study which will not reveal itself in the future in some other, maybe even horrible, insanity.