

Abstract:

The bachelor thesis deals with the work of the artist Slávy Daubnerová, who has a wide field of activity, but in this text I am dealing with her performances. I examine her work in the context of Slovak feminist theatre, as well as its development. At the same time, the thesis attempts to define her work as such. The attempt at inclusion manifests itself through work with theoretical texts, primarily Erika Fischer-Lichte's *Aesthetics of Performativity*, in which I seek to support and isolate the theatrical work in question. I place Daubnerová in the context of post-dramatic directing, where I take help from Lehmann. I map the field of play, the signs and elements used, and concretise the spectator's function in the performances. Subsequently, the thesis includes chapters that discuss the individual performances in more detail. Specifically, *Cells*, *Hamletmachine*, *M.H.L.*, and the final work: *Masterpiece*. These sections are not concerned with an explanation of the storyline; I am primarily concerned with highlighting the use of particular theatrical elements, and their field of action, based on the Fischer-Lichte's theory that underpins the thesis.

Key words:

Performance, Sláva Daubnerová, performer, Slovak feminist directing, 21st century theatre, postdramatic theatre.