

SIX QUESTIONS FOR ANGELICA LIDDELL

--Ruth Wikler-Luker, Boom Arts (Boom-arts.com)

Why Jacqueline Du Pré? What about her story, persona, and/or music intrigued or inspired you in developing this piece?

Jacqueline Du Pré represents the terrible conflict between body and spirit, showing the brutal paradox of a body that triumphs over one's will. One of the best cellists in the world dies due to a brutal illness at 42 years of age. I identified my own spiritual demise with Jacqueline's demise. She died at the age of 42, the age in which my life blew up, the age in which I entered true adult life, alone, in which I couldn't bear the idea of growing old, the idea of losing my youth, in which my body triumphed over my will, my body drew me away from love and pleasure, and towards a terrible anxiety, towards panic. I felt the same as Jackie, the same. And I used her as an interlocutor with hell, not from a hagiographic perspective, but from a supernatural, demented one.

What does it mean to you-- artistically, psychologically, physically-- to experience (and self-inflict) real pain onstage?

In this piece the artistic, the psychological, and the physical go hand in hand. In the end, it is trying to transform pain into something beautiful. And I use every means possible. The aesthetic choices are absolutely linked to a bestial necessity to place one's suffering in front of another; yes, any aesthetic choice is connected to a base psychological mechanism, the necessity of the sick person to create a self-portrait, to examine his or her own pain, to observe him or herself like a rat, taking in each of his or her own movements.

In *Te haré invencible...* you interact with many objects, most notably a series of cellos lined up dramatically in the center of the stage. How did you find these objects and discover how to interact with them as you developed the work?

It was evident that the cello had to be present if Jackie was present, but I turned them into coffins, into objects where hate for worldly things, disgust for life, and terror could be discharged. I wanted the sounds that came out of those boxes to be as rough as existence itself. Faced with Elgar, when Elgar is playing, it becomes a concert against the cello.

In an interview with Spain's *El Mundo* newspaper, you called your work "pornography of the soul." Could you delve deeper into this concept? What does it mean about your relationship to your audience?

To speak of the human, we have to break the barrier of modesty. To muddy ourselves in awareness, in the human condition we have to undo ourselves from correctness, from the social pact. We have to work as if we are closing the door to our bedrooms and are alone. That's pornography of the soul.

***Te haré invencible...* is a solo performance (not counting the ghost of Du Pré). You are currently developing a large-scale work with a massive cast including five**

Chinese acrobats. What's it like to go from the intimacy of *Te haré invencible...* to such an enormous project?

However many people are onstage, I work from the same place, from intimacy. Intimacy doesn't exactly mean being alone onstage, it means breaking with modesty as I described before, with 5 cellos, or 5 acrobats. The important part is the immodest revelation. Of course the rehearsals are very different, but the idea and the ultimate feeling are identical.

This is your US debut. How do you anticipate American audiences might react to this piece, and to your performance?

I have no idea.