

Don Druick / AUTHOR'S STATEMENT

The writing of every play is a personal odyssey, an inquiry into representation, expression, and desire. Difficult and exhilarating. For as my Gianlorenzo Bernini says: the disappointment of expectations makes us foreign to our own universe. Another battle. THROUGH THE EYES began several years ago in Tokyo: the first draft was written in ten days. Originally, a research offshoot of my BAROCCO ROMANO in which there is yet another Bernini character, THROUGH THE EYES has its very own and special patina of voice and experience. And why Bernini? Because Bernini, as the definitive artist of the 17th century, as the creator of exquisite form and beauty, as an individualist, as perhaps the most celebrated and prosperous artist of all time, as the master of the total environment, Bernini becomes a model for what an artist can be. He is our filter, our cypher to the past. He also becomes that part of all of us which moves mountains in our dreams.

THROUGH THE EYES is a play in two acts, for one actor; the story of Gianlorenzo Bernini's visit to France, in 1665. It is told to us by the COURTIER. All the other voices that we hear, some frequently, some only once, are related by him, through him. Anonymous, the journey of the play is finally his. At various times, the COURTIER can be thought of as: defending himself, explaining his retirement from court, consoling a depressed friend, bidding farewell to all that he has loved and valued, expressing a tirade of contempt, indulging in bravura, sharing something new and beautiful, and talking in a lonely intimate manner to an ornate baroque facade.

THROUGH THE EYES was premiered by Nightswimming Theatre, at the Theatre Center West in Toronto; October 1995. The COURTIER was played by Julian Richings; direction by Brian Quirt; design by Dany Lyne; lighting by Bonnie Beecher.

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