

Performers
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Assistent director and
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Video and
design
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LA PENULTIMA CENA

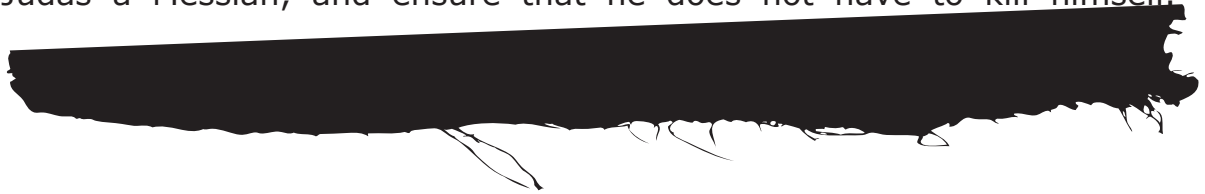
"Thus we are both connected by what we see and what we cannot see, creating a certain circle of movement in everything that surrounds us. This new concept of Theatre tries to expose that idea in time, space and action, and on the basis of this aim we are pursuing, breaks the obligation to see only what the director decides."

Harvey Grossman

MEDEA_73 production

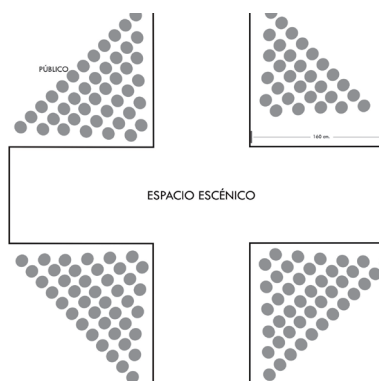


Judas Iscariot and Mary Magdalene meet one night before the Last Supper. She was once a famous prostitute, while he used to be a Zealot terrorist; now they are neither one nor the other. She accepts her new role with silence and a sense of sacrifice, whereas he tries by all means possible to escape his fate as a conspirator, denying the character he is supposed to play, the texts that have been placed in his mouth; he believes everyone has what is needed to become a Messiah, and not a simple traitor. In the past they used to be lovers, but now Judas wants more than that; one action by Mary Magdalene will be enough to make Judas a Messiah, and ensure that he does not have to kill himself.



Concept

Inspired by a study of the relation between spectator and theatre space following a short stay in Portugal - where we had the chance to work on a project directed by a former student of Gordon Craig, Harvey Grossman, who designed in the 1980s a pilot for a stage structure called Cruciform Theatre - we decided to undertake a deeper study of the concept, and carry out an extensive review of possible new stage structures, in which the actor and spectator can merge through an architectural balance based on geometry and energy.



For "The Last Supper," we have developed a circular space composed of four sides, each of them 1,80 metres long and one meter wide, around a central base of one metre by one metre. The spectators are positioned on the four sides of the resulting circle, allowing the view and perspective to differ from one spectator to another. As a result, the actor is obliged to work with a constant level of energy, given that the movement must never stop and the actor neither enters nor leaves the state, as is normal in a traditional theatre. The acting is continuous and is projected on the four sides of the stage structure, rotating counter-clockwise while also playing with a sense of balance.

This generates a visual continuity within the work, while also enabling the actors to represent different stages in time on the basis of movements on the stage. By avoiding the hierarchical seating structure, the structure also enables us to circulate within the space of an active spectator, without ever prejudicing the spectator's viewpoint.

We believe that investigation into different theatrical structures can generate a different kind of interaction between spectators and actors, just as in real life: I do not see at the moment what is behind me, but I can see what is behind the person in front of me, whereas that other person can see what is behind me, but not what is behind herself.

MEDEA_73 aims to produce a style of creation that brings together text and movement to reveal a vision of humanity stripped of its conventional disguises and protections. †MEDEA_73 was created in Madrid in 2002. Inspired by the idea of bringing together geographical and theatrical extremes, MEDEA_73 have members from Argentina, Spain, Mexico, Germany, Colombia, Portugal and Britain, and †is free from on †national tradition, drawing instead on the talents and cultural influences of each of its† members.

Mnemosine.1 – the first part of the Mnemosine-trilogy was highly successful and has been performed over 70 times in more than 10 countries.

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more about the history of MEDEA_73 and its works can be found here

www.medea73.com

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