



ROMEO CASTELLUCCI

Go down, Moses

HOMO SPECTATOR

In *Go down, Moses*, we are offered the spectacle of the descent of man into the dark cavern, where the human hand forms the first hand-print, the image-matrix in the history of mankind, and conceives the original staging of the world.

The Mother constitutes the central figure of the performance. In contrast to the patriarchal viewpoint of the Old Testament, according to which Moses represents the Father, Romeo Castellucci proposes a reverse, feminine reading of the Biblical Exodus, highlighting the primeval primary bond between mother and body, a body born or a body decomposed. He connects this indissoluble relation with the quintessence of artistic creation, as femininity surrounds human life from birth to burial, from the mystery of gestation up to the dead man's wake. The feminine principle is meant as a pure receptive matter, as a reservoir of creation. It is the place from which man emerges through childbirth, and where he returns after death, a place which remains stable even after the destruction of biological life.

The forced exit a baby from the body of a woman in a public toilet evokes the Exodus of the Jewish people and the idea of liberation from slavery: "Oppressed so hard, they could not stand – let my people go": The slavery of the Jews, the slavery of the blacks in America resound in unison with our own-invisible- submission to the spectacle of the modern world. But the people "doesn't know yet that they are a people, because they don't know yet that they are slaves", the mother claims. We are spectators, and at the same time viewing objects of a permanent voyeuristic spectacle, slaves of a streaming of endlessly repeated, univocal images, which invade our consciousness and usurp our existence.

The question arises, then, what does it mean "to see"? The theatre of Romeo Castellucci attempts to activate the ability of seeing, through its functioning as a cut-off switch of this endless stream of images. It awakens the spectator, and brings to the level of consciousness the platonic idea of an exit from the cave. Naked and frightened, man will grope his way out to an unknown and unpredictable world. He will be exposed to the light, and to the constant threat of the gaze, just like the baby when it is forced to abandon the protective darkness of the womb. In his painful Exodus, who will be his guide? Who will smash the golden calf? Who will help him to free himself from the bondage of fake idols?

ELENI PAPALEXIOU

DIRECTION - SETS -
COSTUMES - LIGHTING

Romeo Castellucci

MUSIC

Scott Gibbons

TEXTS

Claudia Castellucci
Romeo Castellucci

WITH

Rascia Darwish
Gloria Dorliguzzo
Luca Nava
Stefano Questorio
Sergio Scarlatella

In Italian with Greek supertitles
Translation: Avra Xepapadakou

Co-production
Théâtre de la Ville & Festival d'Automne à Paris
Théâtre de Vidy - Lausanne deSingel International Arts Campus - Antwerp
Teatro di Roma
La Comédie de Reims
Le Maillon /
Théâtre de Strasbourg / Scène Européenne
La Filature / Scène Nationale de Mulhouse, Festival Printemps des Comédiens
Φεστιβάλ Αθηνών 2015, Le Volcan / Scène Nationale du Havre
Adelaide Festival 2016, Peak Performances 2016 / Montclair State - USA

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Executive production
Societas Raffaello Sanzio

THE ATHENS &
EPIDAUROS
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