

HOW TO BE IN, NOT OUT

The story of Oidipus is well known even for not regular theatre goers. The story about a man who killed his own father and took his mother for a wife has become a subject of many discussions, books and yes, modern plays. It's hard to bring something new to it.

The director of Belgian CREW Eric Joris has come with a new view, new dimension. Virtual reality. He forces a volunteer to become king Oidipus and lets him walk in his story, in his tragedy, blindfolded, while he is actually – guided by a machine – circling the stage. The man, now Oidipus is walking in his own world and observed by the audience. We see what he sees on the screen and we see the actor whose voice is guiding Oidipus.

Joris had to invent a new computer programme for his performance. His idea was to make a parallel between inner and outer world. Audience can observe from outside what is happening inside, behind Oidipus' blindfold. The idea is quite interesting, the realisation complicated. The stage is full of machines that sometimes don't work which disturbs. The chanting of the singer () and whispering of the actor () should create a mysterious, hypnosis like atmosphere, but bores.. It seems at the beginning that the machines will overtake the world soon – but they are guided by people. Another illusion gone. The singer would use some professional guiding, too. The lack of rhythm, of changes led to complete emptiness. The only true experience was the one Oidipus had.

So how to be in and not out? How to discover, what one volunteer discovers each night of the performance? The only way is to volunteer. But the miracle is gone now, I've seen it from outside already. But there are other things that are in: the choice of tragedy of Oidipus, never dying spring of inspiration, modern technology, performance of O_REX – an encabled tragedy in context of Spielart festival in Munich, volunteer – putting down his 3D glasses with excusing smile. Only audience was left out.

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