

APOCALYPSE - SAINT JOHN'S' REVELATION, IN THE ISLAND OF PATMOS  
SPACE CONCEPTION AND VISUAL IMAGINATIONS

by Hans Hoffer 2011

“I AM THE BEGINNING AND THE END“ SAYS GOD

“I am the beginning and the end”, says God.

The audience enters the area close to the origin of revelation, passing a big „Alpha gate“. This is where our stage will be situated. The ticket contains the allocation to seven communes: Ephesus, Smyrna, Pergamon, Thyatira, Sardes, Philadelphia, Laodizea (it stands for the whole world of Christ). That way, every visitor will be kind of an actor, becoming part of the show. Passing by the names of prophets Jesaja, Ezechiel and Daniel, the entrance to the visitors consists of twenty-two steps, which are lettered with titles from chapters of the revelation and lead to the place of the performance.

Seven municipalities (seven stands for perfection) are arranged around a mysterious black cube construction. Later, it will be loaded in its four sides (four stands for cosmic totality) with video-projections and light.

This “magic cube“ becomes inhabited from the actor that plays John; he is the great character of Patmos. From him, our first actor, comes the voice, the text, and with him the real revelation of apocalypse; the frightening images come from outside on to him, like a terrible vision or a strange bad dream.

Our “magic cube“ is movable and changeable. Therefore the tension of the holy space and the dramatic pressure of directing can be altered. It is the artificial cave of John, which can be opened and closed in a magic way by light (the “light of revelation“). A carried projector, in the front of the construction of the iron cube, permits large-scale projections to the holy space. In his axis, raised above, besides the only one small olive tree, there is as sign of life, a strange sculpture, a gold throne. As the throne of god“ is always blank in the play and refers merely to a higher power.

About twelve platforms (twelve stands for the twelve families of Israel and twelve Apostles), which exist situated in a nature from rocks and trees, structure this holy “Mountain Zion“ and form our main stage, where the lamb and other important signs can be watched. In addition, Barbara's and Till's very concentrated and fascinating “linguistic-choreography“ is situated there, with actors from the island of Patmos; they speak and move admirably wise.

The space and visual conception is a comprehensive draft of a deferential approach to this radical text, which is really unique and timeless.

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It moves between the original space of the monastery of revelation and an art installation.

Besides its primary religious meaning, the revelation is also an extraordinary piece of literature. Every negative and frightening representation in this literature fulfills this very basic wish: a better world with the best conditions for human beings. This means: a "New Jerusalem" at the end of John's revelation.

Nevertheless, in our conception, this vision of "Heaven's Jerusalem" is consciously blank and not visualized, in order to free the individual imagination of the audience when they leave the play. There is only one little subtle sign left: the monastery is now illuminated and radiates purely white at the wonderful Aegean summer night.

"I am the beginning and the end" says God!

As part of a whole, passing a big "Omega" people leave the space of imagination and sweep back in their banal reality, which is full of small apocalypses and big hopes.

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