

The plan for the visual concept of Mephisto.

As you know the visual concept of the performance is a political top meeting in EU. My intension is to make the stage and the video work as documentary as possible. I think it is important to find an authentic level for the show. Therefore I wish to work with to key persons as consultants for my work. One is the graphic designer that I used in Copenhagen.

On stage there will be direct references to the traditional EU wrapping. But it is necessary with additional graphic work to “upgrade/update” the EU-look. The idea, as in Copenhagen, is to make it very tasty and modern. Like Louis Vuitton recently did with their brand. In addition to the stage design there will be a number of flags to be put around in the theatre (on the balcony and in the entrance etc.) to include the audience in the set.

The other consultant would be, what we generally cal, a spin-doctor connected to the European parliament. He/she would provide me the necessary input and information’s that inspire and substantiate the whole work on stage. This information gives me the necessary know how for the interviews and the visual work as well.

For the Hamburg Mephisto I got an idea for a catalogue. In this show I want to make the dangerous connection between politic and fashion more obvious. A catalogue is a very good tool for this. I guess you are working on a policy for catalogues wish I don’t want to interfere with. But I wish to present you the idea and I think a catalogue could contribute to the show.

The 2 consultants I would like to engage would cost 4000 euro each. Off course they would have to work for this money! The graphic designer would have to do the layout for the program, the original file for the design so the backdrop can be printed and all flags etc. The EU consultant would have to make the interview base, a text for the catalogue, an interview him/her self, and all necessary input for the story.

In this setting in Hamburg I’m more of a traditional stage designer since I’m taking care of all the relation to the theatre. It would be me that assume the whole responsibility. The consultants are justifying the way I work, and they are a very important input to the play. The 8000 euros are just the half of what we spent in Copenhagen but this time I also have a much firmer idea of what to do. I think the money can be found in the budget of the set design and the catalogue.

If we decide not to do the catalogue then the price would, of course, look different. But as I mentioned earlier, I think the catalogue could be a very important contribution to the play.

I have to stress that even if I have consultants to work with I still have to have an assistant with a reasonable know how of working on a computer.

Yours sincerely
Joachim Hamou