

PHAIDRAS ROCKS

the liberation of Phaidra

Performance
Concept, Performance, Stage and
Costume Design Madalena Wallenstein
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Though the strength of her personality grows from text to text and through time (Euripides, Seneca, Racine und Sarah Kane), in a certain way, Phaidra has little power. Her figure hovers in the different versions between wanting and not wanting/ being able or aloud to. Either she feels love only through the divine power of Venus, or she destroys her own life because of an impossible, forbidden love. She is the victim of a Tragedy and is used as a means to convey certain ideals. To solve her problem and to escape captivity, Phaidra kills herself too soon: too early in the story and also to soon for her young age.

However, everything happens because of her. She is the cause of an entire story and, in fact, she is the story. But she is not directly active and I think she should have a stronger voice, a stronger will. She has something to say before she dies!

Phaidra dies, but always revives. She has something under control: she wants to utter her voice and thereby get rid of the weight she is carrying. She undresses herself from all the clichés and norms that conform women, and makes a show of herself.

She is not saved by the kiss of a prince but by the strength of her own will.

This show was conceived as a memorial to the will. To the will of women. To the will of Phaidra. The will as a future-oriented mental organ – the potential to keep things going. All is said through Phaidra's feminist voice: a monologue as an attempt to summarize Phaidra's wishes and my own experience as a woman in a world full of norms and clichés.