

PROMETHEUS BOUND

DIRECTOR'S NOTE

Prometheus Bound

At the J. Paul Getty Museum, Getty Villa
Thursdays, Fridays, Saturdays, September 5–28, 2013

Situated at the origins of Western drama, *Prometheus Bound* is an aperture to another reality—alien, iconic, and strange. With a transcendent poetic core, it traces an indefinable spiritual sphere intersecting that of earth. Hovering over our practice on this extraordinary dramatic poem is Byzantine iconography—a body of work that invites examination of what an image is and how it functions. In a related way, the dramaturgy of *Prometheus Bound* asks us to question common assumptions of theater practice—assumptions related to individual psychology, personality, and the nature of human motivation and identity. This exceptional play urges investigation of other pathways—ones relying far more on communal identity, gestural power, and the iconic. One of the great pleasures of this process has been the surprising emotion and power of this exploration—a landscape of discovery made possible by the quality, dedication, and openness of the designers, technicians, managers, and performers that came together for this project.



Travis Preston, director, *Prometheus Bound* at the Getty Villa (Photo: © 2013 Craig Schwartz)

In this regard, I would like to acknowledge the extraordinary collaboration with our partners at the Getty Villa. Throughout this process, the entire Getty Museum community has been a source of remarkable support and guidance—an embodiment of pure interest and artistic idealism. Our company was able to work in a concerted way through several workshops and a generous production period—an increasingly rare phenomenon that emerged from uniting the complementary resources of the Getty Villa and the CalArts Center for New Performance. I am truly grateful for this partnership.

— Travis Preston

