

# The Theater of More

**ToM**

Presents

**(“21”)**

A multidisciplinary theater piece that has already begun

By Heinrich Nicolaus

Based on Giulio Camillo's

*“il Teatro della Memoria”*  
Venice 1530

Curated by Juan Puentes  
In collaboration with Wolf Guenter Thiel

**The “*Theater of More*” is a “Company” who's members are working together to realize (“21”) as an interdisciplinary project.**

The actual crisis of the world is a backdrop for a decentralized piece of theater.

ToM will make use of seven stages:

1. Art and art spaces
2. The world of the theatre
3. Universities, archives, libraries and cultural institution
4. Public spaces and corporate buildings
5. Internet, television, radio and mass media
6. The archives of ToM
7. ToM Nations

(“21”) introduces the world as the “*Theater of the World*” with an *Archive* structured via seven elements which according to ToM is infected by the present world crisis.

These seven elements of the “*Archive of the World*” are:

1. Finance
2. Economy
3. Ecology
4. Energy
5. Society
6. Politics
7. Culture

ToM posits the “*Individual Theater*” as microcosm in front of the “*Theater of the World*” as macrocosm. ToM sees all seven elements invoking the present world crisis infecting the Archive of the “*Individual Theater*.”

The seven elements are:

1. The seven senses
2. Senses and emotions
3. Emotions
4. Emotions and mind
5. The mental dimension
6. The mental – spiritual dimension
7. The spiritual dimension

The “*Third Theater*” is dedicated to the *Archive* and its seven symbolic elements:

1. The truth
2. The man (with the potential to become a hero)
3. The magician
4. The centaur
5. The woman (with the potential to become a heroine)
6. The witch
7. The fairy

The “*Theater of Symbols*” is a canvas, an arena where the *Me* and the *World* interact. Shaped by ancient cultures and narrowed down by the birth of Christianity, it devolved into the Hermetic tradition coming close to extinction during the Enlightenment. While Descartes legitimated its non-existence, Hegel and Marx pondered “*Entfremdung*” (becoming a stranger in front of the world and the self). Jung through his own particular visual psychoanalytical tools and Husserl, a father of Semiotics, followed in similar footsteps. Cassirer with his philosophy of symbolic forms and Heinrich Rombach, who developed a combination of phenomenology and structuralism, created a new kind of philosophical hermetic.

ToM, knowing the present world crisis is caused by the abysmal imbalance between the “*Soul*” and the “*World*” (*anima-mundis*), sets forth to bring awareness via this project.

“(21)” is a non-chronological theatre piece that can be performed any time, any place.

## Act I: Adcumulum

The first act of “(21)” where the structure, the history of the content and function of the theatre unravels, serves as a “*Prologue*” to the “*Theater of More*.”

The theme of this first act is to collect objects for the Archives of the *Individual Theater* and the *Theater of Symbols*. The *Theater of the World* Archive will be left empty.

Each object will be collected with its adjunct memory.

The collection process being of a virtual nature will dwell alone on the *Website* of the *Theater*.

The second phase allows for the above objects to be fabricated no larger than 7 x 7 x 7 centimeters and then made available for display in their 3 dimensional form (as sculpture, jewellery and so forth) to a great number of libraries throughout Europe and the US.

## Act II: Selectio

The theme of this second act is to search, find, then create selective criteria.

**AMA** (*the Academy of Memory and Arts*), composed of members of the theatre company plus invited guests will decide what objects and what memories will be inserted into the “*Theater of the World*.” A parallel process will take place via ToM’s *Website* where virtual visitors will be able to join in a part of the selection process.

The finalists, authors of the selected objects will be invited to join in the casting process of the actors. These actors will become ToM’s Corporate **Image Agents**\*.

## Act III: Propagus

In the image of Hermes, Messenger of the Gods from Ancient Greece, in this third and final act, the Image Agents’ task will be to coerce and bond the actors with the maxims of the “*Theater of More*.”

In the final analysis, the goal is to study and define the true image and meaning of these corporate actors in order to rank, position and place them accurately in the “*Archive of the World*.”

## Postscriptum

ToM will consist of the artist rendering hundreds of drawings and developing three times seven equals twenty-one (“**21**”) symbols for each segment in the following sequence:

1. Jewellery pieces measuring 0.7centimeters each
2. Objects measuring 7centimeters each
3. Sculptures measuring 70centimeters each
4. Architectural-pictorial works measuring 700centimeters each

\* **Image Agents** will form a division of the “*Theater of More*” whose mission will be disclosed in due time.

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