

*La
virgueria*

the missionary

the music video

as a contemporary missionary of capitalism

_We can understand the music video as a way of explaining the world in an artistic way through music and images -an artistic expression that tries out new cinematographic forms. We can also see in this genre, especially when we talk about mainstream music videos, a strategy to transfer values worldwide in a fast and extremely effective way. That is, propaganda that tells us how to relate to each other and to the planet, how to live sexuality, what family structures are acceptable, the right we have to possession or violence, among others.

_Penetrate the world of music videos as an excuse to talk about the way of life in Western countries and, from sarcasm and irony, show the cultural colonization that we

carry out all over the planet. The video as a proselytizer or, rather, as a missionary of capitalism. The video as a generator of gender stereotypes and also of class, race and consumerism. A way of speaking, also, of the phenomena of trap, K-pop or reggaeton.

_The idea of this project comes from the need to reflect on the sudden booms of musical artists. How is it possible that, suddenly, a person until then unknown by the majority of the population happens to have millions of reproductions on platforms such as Spotify or YouTube? Why does someone's image (rather than music) generate billions of dollars of profit? Do the disappearance of old age, peculiarities and the working class on one hand, or the cult of

wealth on the other hand have in YouTube views ulterior motives? This question generates very interesting parallel debates and allows us to explore very different aesthetics that make it possible to generate a multidisciplinary show, since starting from all the visual languages that the music industry uses in its videos, we will be able to play on stage in multiple ways and investigate a language of our own for this piece.

team

¿why a missionary?

Text by
Directed by
Dramaturg
Assistant director
Performers

Movement
Sound
Video design
Lighting
Set design
Costume
Graphic design
Photography
Promotional videos
Production manager
Press and media
Production

Isis Martín i Aleix Fauró
Aleix Fauró
Isis Martín
Júlia Valdivielso
Guillem Gefaell
Maria Garrido
Isis Martín

Patricia Bargalló
Clara Aguilar
Francesc Isern
Guillem Gelabert
Paula Font and Paula González
Berta Riera
Oscar Llobet
Anna Miralles
Àlex D Sala
Júlia Ribera
Nil Martín

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_Through months of readings and viewings of documentaries, we reached an hypothesis: the mainstream music video massively distributes the seeds of the most damaging capitalism: the cult of wealth, individualism, inequality, machismo, racism, the exclusion of the difference ... These values, like a virus in the midst of a pandemic, enter people's homes and minds unconsciously and take root in places where it is very difficult to extract them to, at the very least, reflect and consciously decide if they are the values with which

we want to live individually and as a society. In the same way that Disney helped insert ideas such as romantic love or the image of a woman as a princess who needs to be saved, the music videos act the same way in the generations that have been born surrounded by social media.

on stage

_Four pillars will constitute the staging of The Missionary. In the first place, a text constructed through narrations loaded with sense of humor, which becomes a pretext to exploit the other languages of the piece and which serves as a guide to expose and open the debate around the music industry and the music videos.

_Music is the conductive element of this show and for this reason it also has a prominent place on stage. Not only because of the creation of an original soundtrack and the use of songs known all over the world, but also because on stage we will generate a “radio station” with a disc jockey from where we will play and we will sing.

_This music will help us with another of the pillars of the show: body language. Everyone knows the impact and use of bodies, especially those of women, in music videos. Thus, we seek a corporality that not only provides us with attractive and rhythmic choreographies as in the videos we analyze, but also carries another layer of meaning in the way of moving and expressing oneself physically.

_Last but not least, the use of video projections will help us generate the aesthetics of the show. And not only so: we also want video to become an essential part of dramaturgy. Thus, through the narrative of the projections (combining different techniques), we will build another layer of reality.

_The sum of these four languages and their essential interconnectivity provide us with a stage piece that has to be understood as an immense painting in motion, where the different layers of paint overlap one to another to lead us through stories that intersect and help us to understand how the music video (and the different audiovisual products) influence in our way of seeing the world.



with the collaboration of NUS cooperative

contact

_With this project, La Virguería begins a collaboration with NUS cooperative, specialized in transformative actions and processes through the performing arts (<https://nus.coop/>). With them, a workshop for young people has been held with the aim of providing critical analysis tools to them when watching music videos. From the first workshop we drew conclusions that are reflected in the text, and the aim of this collaboration is to continue with these workshops

during the rehearsal period and the tour of the show, always taking into account the possibilities of the different towns and cities that accompany us on The Missionary tour. We never forget our main philosophy: theater does not start or end in the showroom. Theater can generate critical thinking while giving us a good time.

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