

Zooedipous, 1998.

This was the group's first commissioned production, created for the Kunstenfestivaldesarts at the request of Frie Leysen. It was a reworking of an ancient classic, Sophocles' tragic version of the myth of Oedipus, along with two additional sources: the books by Gilles Deleuze and Félix Guattari, *Anti-Oedipus* and *Kafka: Toward a Minor Literature*. Working with the philosopher Tomás Abraham, the group was able to draw connections between the poetic worlds of Sophocles and Kafka. As with *Máquina Hamlet*, the result was the invention of a future classic, based on a new twist in the peripheral processes, including the participation of non-humans in the production, in the form of chickens: one dead, one alive, and another – designed by Norberto Laino – made from latex and filled with fake blood. An overhead projector was used to show live projections of insects, and props included fake flies of different sizes. And then there was the Kafka family: one-metre-tall dolls that were both beautiful and cruel, made in Stockholm by designer Arne Högsander.

With this production, the group took another step towards non-anthropocentric theatre where, instead of manipulating a manufactured or found object, they were now working with unpredictable, organic or living matter. The web of relationships between objects, life and death resulted in scenes that etched themselves in the memory of their audiences, who were left perplexed by what they had seen, including the apparent death of a chicken on stage, a fly copulating with an actress, and Oedipus' transformation into an insect before his parents' eyes.