

God's Masterpiece Art

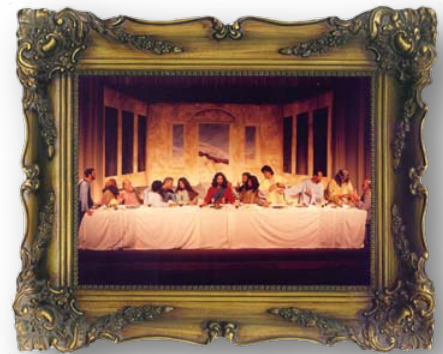
This captivating musical drama moves naturally through the staging of five artistic masterpieces, as actors hold their pose for a moment, then move on with the story. Marvel at the “living” recreation of Leonardo da Vinci’s “Last Supper,” Michelangelo’s “The Pieta,” and more as they are described below.

High quality, digital photographs of these “live” recreations of classic, religious art are available for download on the “**Performance Package**” page. They can be used in publicizing your production, or printed, framed, and placed in the foyer of your church during the production run to enhance your overall theme and give the audience a preview of what they will see.

A portrayal of
"The Last Supper"
By Leonardo da Vinci

Location:

The Upper Room
(Area 14 on Main Stage – see “Set Design” pages)
...the central picture for the first act



This scene of the play takes place on the main stage at center. Seven disciples get up from the table and take part in the recreation of scenes from the life of Christ, which they narrate. Paint a replica of the backdrop from the “Last Supper” painting and hang it behind the table. Ideally, you will have a curtain that you can open and close each time a new “life of Christ” scene is enacted, so the players at the table do not have to sit still for 45 minutes!

Simple form:

Drape the front of the stage with cloth, set the table in front of the cloth, use lighting to create dimension. Do not paint the backdrop.

Elaborate form:

Build a “Last Supper” table that folds up and rolls away. Paint the backdrop, install a curtain rigging that will open and close as each disciple gets up from the table and returns to it.

Staging Details:

Build a table that tilts slightly toward the audience. It is easier for the audience to see that way. Place wheels at the bottom of the table legs so that you can roll it out of the way to make room for Mount Calvary to slide forward. If you can make the table to fold up, all the better. Attach the cups and plates to the top of the table, either by nailing or gluing them in place. Make a tablecloth to match the striped look in the painting. Copy the backdrop from the painting and suspend it from the ceiling. Copy the costumes from the painting exactly, and position your actors carefully so that the painting “comes to life” when the lights hit it.

A portrayal of
"Christ In The Garden of Gethsemane"
By Heinrich Hofmann



Location:

Gethsemane

(Area 11 at the elbow of the ramp – see “Set Design” pages)

...where Jesus prays, and He is arrested

This painting is fairly simple to stage, just be sure that you have one beam of light that hits Jesus directly so that it looks like a beam of light coming from Heaven. Decorate the elbow of Gethsemane with rocks and artificial plants that are low so the audience can see clearly.

A portrayal of
"Saint Peter's Denial"
By Rembrandt



Location:

East Point

(Area 7 at the stage lip of stage left – see “Set Design” pages)

Peter warms himself by the fire

Peter is warming his hands around a fire, surrounded by townspeople and a Roman Soldier. During the conversation, Peter moves steadily away from the fire. The final denial statement is delivered while Peter is in the pose depicted in the masterpiece.

Copy this painting by positioning the people around a campfire, exactly as you see them on the canvas. Use the roll-out campfire on a plywood base. Be sure the campfire turns on with a switch, so that the effect can appear, then disappear quickly. (See the directions for making the campfire on the “Props List” page.)

Simple form:

Use the stage at the front of the sanctuary and slide “The Grotto” up to it.

Elaborate form:

Extend your stage with platforms that create a distinct “East and West Point.”

Staging Note: Copy this painting by positioning the people around a campfire, exactly as you see them on the canvas. Use the roll-out campfire on the plywood base. Be sure the campfire turns on with a switch, so that the effect can appear, then disappear quickly. (See the directions for making the campfire on the “props” page.)

A portrayal of
"Crucifixion Le Coup de Lance"
By Peter Paul Rubens



Location:

Calvary (Area 14 on Main Stage – see “Set Design” pages)
...the Calvary mount with three crosses

Close the curtain on the main stage, move the “Last Supper” table out of the way, and roll in the platforms that create “Calvary.” Use the same playing space at center stage. In three of the platforms make holes that will hold the crosses up. Make the crosses hollow, so they will not be so heavy. Attach bicycle seats to the crosses at the places where the men hanging on them need to have them. Attach footrests at the base of the crosses and hand grips at the top, so their arms can slide through and their hands can grip to support the upper body. Paint the platforms to look like rocks.

Lighting is the key to this painting. Create the cloudy, reddish look, then freeze the painting during the “Cross Medley.” This painting pose breaks after the medley and moves naturally into the “Pieta.”

Simple form:

Gather platforms of various heights together. Build three VERY sturdy, heavy ones to support the crosses and the weight of the men.

Elaborate form:

Build several HEAVY rolling platforms that slide and clamp together to form Calvary. Weld metal frames to hold the crosses in place.

A portrayal of
"The Pieta"
By Michelangelo



Location:

Calvary (Area 14 on Main Stage – see “Set Design” pages)
...the Calvary mount with three crosses

After “The Cross Medley,” Mary enters, “The Lament” is played, and she sits at the base of the cross to receive the body of Jesus. Her costume is the most challenging part of this painting. Study the headdress carefully; the entire costume is made of off-white muslin fabric, with a great amount of gathered fabric to make the head covering. Be sure that Mary has a footstool to raise her right knee, so she can brace the weight of Jesus. Hit this tableau (still life) when it freezes with a spotlight to isolate it from the rest of the scene.

A portrayal of
"The Ascension"
By Rembrandt



Location:

The Ascension (Area 14 on Main Stage – see “Set Design” pages)
...the Calvary mount without crosses

Leave "Calvary" in place but remove the crosses. This will make it look like a hill on stage. Jesus and His disciples will walk up this hill for the closing ascension scene.

This painting is largely achieved with lighting. Create the cloud look, illuminated with a bright yellow light, as though Heaven opened to bathe this scene in blessing. Place a mattress at the base of the highest part of the ascension mount, so that Jesus can jump down during the blackout, after the pose is struck for this painting. During the blackout, the disciples take a few steps up the mount and reach up into the heavens as though they were following Jesus. Use dry ice to add drama to this painting.

Simple form:

(Same as "Calvary," without the crosses)

Elaborate form:

(Same as "Calvary," without the crosses)